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CATALOGUE OF
A COLLECTION OF PAINTINGS
AND SOME ART OBJECTS

ITALIAN PAINTINGS
BY
BERNHARD BERENSON

VOLUME I

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LIMITED EDITION

JOHN G. JOHNSON COMPANY

JOHN G. JOHNSON
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ЭНТ НО УРААНЫ
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FLORENTINE SCHOOL

PAINTINGS
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FLORENTINE SCHOOL

—
GIOTTO

Florentine. 1276–1336. Follower of the Roman Pietro Cavallini, influenced by Giovanni Pisano.

UNKNOWN ASSISTANT OF GIOTTO

I A TALL PANEL WITH POINTED TOP, containing three scenes from the Joys and Sorrows of Our Lady:—Starting from the bottom of the panel we have

(A) THE ANNUNCIATION. Our Lady in profile to left, with wrists crossed over her breast, kneels under the usual small edifice pictographically doing duty for a palace. On the left, in an open space, with a door open behind him, kneels Gabriel, as frontal and hieratic as an Egyptian statue. This treatment is more immobile and geometrical than Giotto's own fresco at Padua, and would prove that its author had, as it were, tapped his master before the latter had unswaddled himself into the relative freedom of his Arena style.

(B) THE NATIVITY. It is the same composition as that of the fresco in the right transept of the Lower Church at Assisi, with the following changes: The angels over the roof of the shed are omitted in our picture, and the choir below is reduced to three on the right and one on the left. There is no leafy tree on the right, but on the other hand, there are two umbrella pines on the left.

One would expect the slightly abbreviated version in this panel to be the later. Perhaps both are derived from some design of Giotto's. Our version is stiffer and more archaic in execution, but at the same time more monumental and distinguished, as if done by an assistant at once older and more intellectual than the one who painted the fresco.

FLORENTINE SCHOOL

In the line of development this design represents an earlier phase than Giotto's own "Nativity" in the Arena Chapel at Padua.

(c) THE CRUCIFIXION. This occupies the upper portion and gable of the panel. Rather to fill the space, than for theological reasons, the upright of the cross has an unusual height above the arms. Our Lord hangs thereon limp, and two cherubim mourn over Him. Below on the left His Mother is represented fainting into the arms of three kneeling women — a group which, like the Christ on the Cross, is, as pattern, identical with the corresponding parts in the fresco of the "Crucifixion" in the right transept of the Lower Church at Assisi. On the right stands a Saint with his right hand held to his cheek in an attitude of grief, and behind another in white labeled "Benedictus." Here again, the author shows himself as sturdier and of deeper feeling, but at the same time less suave and fluent than Giotto's other assistant in the Lower Church at Assisi. It is interesting to note that the Christ has the marked ribs and hollow abdomen so characteristic of the thirteenth century Crucifixions, but which Giotto and his other followers discarded.

It would seem from our analysis that the painter of this panel, betraying as he does signs of distinct archaism, may have been a man raised under earlier traditions, traces of which can be descried under his purely Giottesque designs. Like the assistants of Giotto who worked in the Lower Church at Assisi, he represents the master at the moment before he began to decorate the Arena Chapel.

Wood. H. $22\frac{1}{4}$ in. W. $9\frac{3}{4}$ in.

BERNARDO DADDI

Florentine. Active from about 1317, died after 1355. Probably pupil, and certainly the most gifted follower of Giotto, strongly influenced by the Lorenzetti. He was apparently the first Florentine to fall under the spell of the Sienese. He was not the last. For nearly a century the painters of Florence were at least as much the followers of the Lorenzetti as of Giotto, and the better artists they were the less were they merely Giottesque.

2 MADONNA AND SAINTS. The Virgin sits enthroned with St. Lucy and the Baptist on our left and another female Martyr and St. Antony Abbot on our right. Above the throne, the Angel of the Annunciation.

Wood. H. 16 in. W. $7\frac{1}{2}$ in.

FLORENTINE SCHOOL

This little pointed panel, with its gold ground and its gauffering, must have formed part of a diptych, on the top of the other panel of which the Virgin Annunciate responded to the Gabriel here.

SCHOOL OF BERNARDO DADDI

3 THE VIRGIN AND CHILD. The Madonna is a half length figure placed rather low down on the gilt ground. She holds a book in her right hand. The Child, seen almost in profile, snuggles against her left cheek and points very eagerly with His right hand, while holding a little puppy in His left.

Wood. H. 15 in. W. 8 $\frac{3}{4}$ in.

This pleasant but unequal work is undoubtedly Florentine, dates from toward the middle of the fourteenth century, and betrays the influence of Daddi. The little puppy is an unusual feature.

GIOVANNI DA MILANO

Milanese in origin, but ending as a Florentine. Mentioned from 1350-1369. Matured under the influence of the Orcagna, and, as a painter, akin to Andrea da Firenze and Antonio Veneziano.

4 PETER FREED FROM PRISON. Behind the bars appears an Angel in the act of waking the Apostle, while on the left we see them both departing through the sleeping guards. Gold ground.

Wood. H. 14 $\frac{3}{4}$ in. W. 20 $\frac{1}{2}$ in.

Part of a *predella*. The attribution, suggested by Dr. Sirèn, is probably correct.

“GIOTTINO”

Florentine. An artistic personality active apparently in the third quarter of the fourteenth century. Its relation to any individual satisfactorily authenticated by documents is vague. Nor are its outlines at all clear as yet.

FLORENTINE SCHOOL

Thus for the present, like many another such quasi-historical reconstructions, it is like a comet with its tail. (See Oswald Sirèn's "Giottino," where, by the way, the following picture is reproduced as Plate 12.)

5 POLYPTYCH, consisting of five panels. In the middle one the Madonna holds the all but naked Child against her right shoulder. He has a bird in His left hand, and with His right He touches the hem of His Mother's mantle, which is blue lined with white. His legs are wrapped in pink draperies, and around His neck He wears a coral horn, sovereign charm against the evil eye. In the panel next on our right is Stephen in buff with yellow hair; and beyond him, St. Nicholas in white mitre and bluish green mantle trimmed with ochre coloured stuff. In the first panel to our left of the Madonna, is St. James with auburn brown hair, bluish green tunic and pink mantle, holding in his right hand a dark coloured book with gilt edges. On the extreme left is the Magdalen in red mantle and pink, holding a white vase.

All the figures are seen only to slightly below the waist, on a gold ground.

Wood. H. 24 in. W. 12 in. of each of 4 outer panels; H. 28 in. W. 16 in. centre panel.

This polyptych is undoubtedly by the hand of the noble artist, a Florentine profoundly influenced by the Lorenzetti (as indeed were all his contemporary townsmen worth their salt), who painted the grand frescoes in the Strozzi chapel at S. Maria Novella and in the Chapter House at S. Spirito in Florence.

AGNOLO GADDI

Florentine. Active from about 1360. Died 1396. Pupil of his father Taddeo, influenced no doubt by the Orcagna and "Giottino."

6 MARRIAGE OF ST. CATHARINE OF ALEXANDRIA. Against a panelled wall stands Our Lady holding by the wrist the Saint who kneels in profile to our right, while Our Lord on the left places the ring on her finger. Still farther to the left on a smaller scale, a sainted Franciscan Bishop, and on our right, kneeling, a Clarissan Nun as Donor.

Wood. H. 32 in. W. 25 in.

A well constructed and charmingly coloured work in Agnolo's best manner. Reproduced as Plate 27 of Sirèn's "Giottino."

FLORENTINE SCHOOL

SCHOOL OF AGNOLO GADDI

7 THE ANNUNCIATION. The Blessed Virgin sits with folded hands in a hall in front of her bed-chamber, and the Angel kneels with his right hand held up solemnly.

Wood. H. $9\frac{1}{2}$ in. W. $13\frac{1}{2}$ in.

A dainty work by some gifted follower of Agnolo who in certain respects anticipates Pesellino.

—

NICCOLÒ DI PIETRO GERINI

Florentine. Active from 1368 to his death in 1415. Follower of Agnolo Gaddi.

8 PIETÀ. Our Lord is held erect in His tomb by His Mother who supports Him with her arm around His neck. He is naked down to the waist, and His right arm falls limp over her shoulder while the other touches the outer rim of the sarcophagus.

Wood. Arched top. H. $36\frac{1}{2}$ in. W. $29\frac{1}{2}$ in.

A crudely executed but not unimpressive work by this mediocre master of the collapsed monumental style of the Trecento. The attribution is due to Dr. Sirèn, who has done yeoman service in the resuscitation and defence of the later Florentine Trecento.

—

FLORENTINE

END OF FOURTEENTH OR BEGINNING OF FIFTEENTH CENTURY

9 EPISODE FROM THE LEGEND OF ST. SYLVESTER. The Saint stoops slightly, standing in profile to right, and takes the dragon's snout between his hands to stop its pestilential breath which had caused the death of two Magi. These we see at the same time lying extended at his feet, and brought to life kneeling in prayer and thanksgiving. Behind the Saint on the left are two attendants, one portly and elderly. On the right the Emperor Constantine stands between two courtiers, looking emphatic surprise and approval. Background of jagged, bronze-edged rocks, with

FLORENTINE SCHOOL

an arch leading nowhere, a sentry-box, and a tall column beside the entrance to a cave.

Wood. H. $11\frac{1}{4}$ in. W. 15 in.

Doubtless part of a *predella* by some painter who had in mind "Giottino's" marvellous composition in the Bardi Chapel at S. Croce in Florence. One need only compare the two designs to see that their points of likeness preclude their being by the same hand, and that their differences imply the lapse of a full generation at least. Our predella has the taller proportions, the quicker movement, the more emphatic action, and the more rippling line of Florentine painting as Agnolo Gaddi left it rather than as he found it. Indeed there is more in the specific style here to recall Giovanni del Ponte or the "Maestro del Bambino Vispo" than the heroically yet graciously monumental master of the Bardi Chapel frescoes.

LORENZO MONACO

Florentine. About 1370-1425. Follower of Agnolo Gaddi and the Sienese.

I O MADONNA AND CHILD. She sits on a low cushion of gold brocade, wearing a blue mantle with orange lining. The Child on her left knee, dressed in pale pink holds up His right hand, and with His left grasps a scroll on which we read in Gothic characters EGO SUM LUX M. Gold background, in original floreated frame. On its base is the inscription, again in Gothic characters AVE MARIA GRATIA PLENA.

Wood, pointed top. H. $30\frac{1}{2}$ in. W. 18 in.

FLORENTINE

TOWARD 1425

I I PART OF A *PREDELLA* with representations of THE BAPTISM OF OUR LORD and THE DECAPITATION OF THE BAPTIST. The first is treated in the received way. In the second, we see the body of the Baptist which has just fallen forward with the head detached, while on the right the executioner sheathes his sword. Behind him, a group of soldiers, and on the left another group looking on eagerly. Landscape background in both.

Wood. H. $12\frac{3}{4}$ in. W. $23\frac{1}{2}$ in.

FLORENTINE SCHOOL

This spirited painting is apparently by a facile, entertaining little artist who may have started under Agnolo Gaddi, was certainly in close contact with Lorenzo Monaco, and probably also with Masolino. The romantic landscape, with its recessed mountains, suggests the latter. A panel by the same hand, most likely a companion to this one, exists in the Magazine of the Uffizi and is reproduced by Dr. Sirèn in the *Rassegna d'Arte*, 1909, p. 35.

"MAESTRO DEL BAMBINO VISPO"

Tuscan. The rather awkward designation given by Dr. Sirèn to an artistic personality active in the third decade of the fifteenth century. Of fluctuating quality and vague outline, this personality would seem to have descended from Bartolo di Fredi of Siena, and to have been strongly influenced by Lorenzo Monaco, and, to a less degree, by the painters of Lorenzo's group, such as, for instance, Bicci di Lorenzo, Rossello di Franco and Giovanni del Ponte. There are indications that, like Don Lorenzo himself, he was a Camaldoiese monk. Thus, two considerable works by him are still to be seen under the shadow of Camaldoli in the Casentino, one of which, at Borgo alla Collina, is dated 1423; a number of others go with this in style, as, for example, the fine Triptych in the Doria Gallery. All of which may imply that our painter divided his time between the Metropolitan House of the Order and the one in Florence. That he was of the latter establishment would be confirmed by documents, if we could assume that a certain panel at Bonn, representing the Magdalen, St. Lawrence and a Cardinal as donor, formed part of an altarpiece referred to in 1422 as one to be painted for the chapel of St. Lawrence in the Cathedral of Florence by a monk of the Angeli (Sirèn in *L'Arte*. VII, 349 *et seq.*).

I 2 MADONNA AND CHILD. She sits on a throne, in flaming red dress and blue mantle, with the Child standing on her lap. In His left hand, held across His breast, there is an ear of wheat, and with His other hand He blesses, looking to the right meanwhile. Gold ground.

Wood. H. 46 in. W. 24 in.

It is probable that this Madonna was the central panel of the picture of 1422 referred to in the introductory paragraph. It seems at all events clear that the Bonn "St. Lawrence, Magdalen and Donor" formed the sinister wing to our picture, for not only are the two of the same height, style and colour,

FLORENTINE SCHOOL

but the Child is obviously looking at and blessing a donor on our left. Reproduced in the *Rivista d'Arte* of Florence, VI, opp. p. 6.

I 3 DORMITION OF THE VIRGIN. She is being laid on her bier by four angels who carry her in an embroidered pall. The Beloved Disciple bends over her, to lay her gently down, and in the foreground crouches another disciple praying out of a book. One of the Apostles asperges her, and the others look on in prayer. Standing by her knees a little to the right, our Lord takes up the soul of His Mother in the guise of a diminutive old woman, and angels gather round to sing and to pray. In the background, jagged rocks and a palm tree.

Wood. H. $39\frac{1}{2}$ in. W. $35\frac{1}{4}$ in. Photo. Dixon.

We have the painter here at a moment when he is closest to Bartolo di Fredi, whose sharp-featured types the Apostles most vividly recall. There can, however, be no question of the authorship in view of the proofs afforded by the draperies, the colours, and the peculiar faces of the angels. A kindred work by the same hand, representing the "Decapitation of St. Catherine" is in the Mond Collection, and is reproduced in its magnificently illustrated catalogue, where, however, it is erroneously ascribed to Giovanni del Ponte.

The identical subject, treated with slight variations but by the same hand, was to be seen in the Dollfus Collection in Paris. Reproduced as No. 51, Vol. III of illustrated sale catalogue.

FRA ANGELICO DA FIESOLE

Florentine. 1387-1455. Matured under influence of Lorenzo Monaco and Masaccio.

I 4 ST. FRANCIS IN ECSTASY. He is visible down to the waist only, looking up all but in profile to left, with his hands folded in prayer. He wears a purplish grey habit, and is seen shoulder high against a wall of rectangular masonry, above which the background is gold. Behind his head there is a circular halo with studded inner and outer rim and myriads of rays between.

Wood. H. $23\frac{3}{4}$ in. W. $16\frac{1}{2}$ in.

This nearly life size bust of the Seraphic Patriarch is one of the manliest and most vital of Fra Angelico's creations. The square jaw, the firm mouth,

FLORENTINE SCHOOL

suggest the living model, chosen perhaps from among the painter's companions in Rome, where no doubt in the very last years or year of his life this must have been painted. With this relative realism, the ecstasy is yet in perfect harmony, an achievement of extreme rarity, failure in which was in itself sufficient to give the aspect of insincerity to so much late Italian and Spanish work, where a similar combination is unsuccessfully attempted.

The execution is of a breadth and freedom to be expected from the relaxed hand of an old man. And when such relaxation follows upon a tension as severe as that of Angelico's earlier style, the artist's work can only profit by it. We find this figure used by a pupil in one of those decalcomania-like paintings peculiar, almost, to Florence. It represents Christ on the Cross, with Nicholas and Francis beneath, and is in the Church of S. Niccolò. Possibly Antoniazzo's St. Francis in his Triptych of 1464 at Rieti is also reminiscent of our bust.

STUDIO OF FRA ANGELICO

I 5 DORMITION OF THE BLESSED VIRGIN. In the foreground of a landscape consisting of sharp-edged cliffs with a few sparse trees, the Apostles and Saints are grouped about a sarcophagus into which four of them are about to lower the body of the Mother of Our Lord. He bends over her while four figures hold torches, another a bough, and still another an asperge. Nearly all are singing. Aloft in the sky in shapes of blue monochrome we see Christ receiving His Mother in the midst of six attendant angels.

Wood. H. $10\frac{1}{2}$ in. W. $20\frac{3}{4}$ in.

An inscription in an eighteenth century hand on the back informs us that this panel once belonged to the well known Anglo-Florentine, Ignatius Hugford. Reproduced, *Rassegna d'Arte*, 1905, p. 113.

This exquisite work, undoubtedly part of a *predella* to an altarpiece, must have been painted in Fra Angelico's workshop during his San Marco period, by a gifted pupil. In composition as well as quality it comes nearest to the same subject as represented in a remarkable altarpiece of Angelico's studio still to be seen at Montecarlo near S. Giovanni Valdarno. It is not, however, by the same hand, ours being the more robust, while the one at Montecarlo is the more graceful. Neither possesses the essential substance which is never lacking in the Frate's autograph works.

FLORENTINE SCHOOL

SCHOOL OF FRA ANGELICO

I 6 NATIVITY — part of a *predella*. In a flowered stable-yard, in front of a thatched shed around and above which angels are making merry, and within which the ox and the ass are feeding, kneels our Lady worshipping the Christ Child. He is sustained on the crib by the rays emitted from His own body. On the right appears Joseph perhaps more surprised than worshipping. Sheep are pasturing in the bushes adjoining the yard, with a piping shepherd boy to watch them. The background is closed by castellated hills against the dark night sky.

Wood. H. 9 $\frac{1}{2}$ in. W. 18 $\frac{1}{2}$ in.

This delightfully child-like painting, breathed upon, as it were, by the spirit of the "Fioretti" of St. Francis, is the work of an Umbrian follower of Fra Angelico. The Joseph is almost a transcript from that master, and there is something of him in the Madonna's face, but, for the rest, the character is purely Umbrian. Indeed, the pastoral scene echoes Ottaviano Nelli, the castles recall Andrea de Litio, and the draperies of the Blessed Virgin's mantle and dress, as well as the enamel-like technique, anticipate Bonfigli and Caporali.

MASACCIO

Florentine. 1401-1428. Influenced by Brunellesco and Donatello.

I 7 IMITATION OF OR POSSIBLY A COPY AFTER A LOST WORK. The panel is taken up by a building meant to represent the Temple at Jerusalem. It consists of a broad nave with an aisle on each side leading up to a dome. The building is open like a basilica, and, as we look into it from outside the left hand corner of the façade, we see the interior, with its aisle walls resting on heavy columns, and the cross-beams supporting the roof. Those of the aisles rest on slender square pillars. In the foreground are two groups. The one on the right, occupying most of the space in front of the main arch and under it, consists of twelve nimbed figures. They represent Our Lord and eleven of His apostles. Seven of them stand around Him, while four are rather separated from the rest. He blesses a dead child, dressed in red, whom a naked kneeling figure is presenting to Him. On the left are six men, one of whom is Judas, who bends over with his hand

FLORENTINE SCHOOL

open, while a priest counts into it pieces of silver. Between the two groups, and partly hidden by the corner pillar, runs a lightly clad young man. Farther in the background are other groups conversing, and through the heavy columns on the right two or three houses are visible. Above, a bluish sky with cloudlets.

Wood. H. 46 in. W. 42 in.

Reproduced on Plate XXVIII of the Somzée sale catalogue, Brussels, 1904.

All the figures so loudly recall Masaccio as we know him in the "Tribute Money" and other frescoes in the Brancacci Chapel, that it is not necessary to insist on the resemblances. Rather is it important to note that no figure in this panel is a merely slavish copy of any one in the frescoes. On the contrary, they are all freely conceived in Masaccio's mature style.

When this much is admitted, it is our duty to point out that the construction and draping of the figures, as well as a certain lack of inner substance and even of distinction, preclude the possibility that we have an original by Masaccio before us. In all probability it is a copy by his feeble follower Andrea di Giusto, and a version — or perhaps indeed the original — of the picture mentioned by Vasari as belonging in his time to Ridolfo Ghirlandajo. He speaks of it in the following terms:— "He [Masaccio] was very zealous over his work and ingenious and admirable in solving the problems of perspective. This may be seen in a picture with small figures which is now in the house of Ridolfo Ghirlandajo. There, besides the Christ who is exorcising the man possessed of the demon, are to be seen beautiful buildings drawn in such a way that they show the inside and outside at the same time. He achieved this by taking them not from in front but at an angle, because that afforded greater difficulties."

It is scarcely to be doubted that despite Vasari's interpretation of the scene, which is hardly the right one, this is the composition he had in mind. To him it stood for one of those displays of cleverness of which his epic is so full. It may be because it is only an imitation that we are studying, and the effects of atmosphere are wanting, that we find it hard to share Vasari's admiration for the perspective.

As architecture the temple is curiously less advanced in style than one would naturally, but perhaps quite groundlessly, expect of Masaccio himself. Or is it to be understood that he was much more the real artistic creator than the mere innovator? Yet in his Brancacci chapel he gets perfect effects of atmosphere; in the great "Trinity" at S. Maria Novella the perspective is of the most advanced Renaissance type; and, finally, in that "little giant" of a picture

FLORENTINE SCHOOL

the "Birth Scene" in the Berlin Gallery, the architectural forms must have delighted the heart of a Brunellesco.

Here, although there is not a single pointed arch, the feeling is still Gothic, the limp, sloppy, late Gothic of Tuscany. It is hard to explain, unless we assume that the belated executant could not get the idea of the Florence Cathedral out of his head. It is almost startling to find here, along with the exact type of palace and window that we have in Masaccio's frescoes, column-capitals which are not even Gothic but Romanesque.

This picture if it were a copy after Masaccio would thus suggest questions regarding him not easy to answer. They remain for special students of architecture, who should at all events look with interest at the cupola of the temple. Clearly it was an attempt at a solution of the problem offered by the dome of S. Maria del Fiore, and inasmuch as the painter was undoubtedly a contemporary of Brunellesco, it becomes possible that the cupola here represents a stage in the evolution of the architect's idea.

Perhaps however, the problems here suggested have no real existence, for it is more than likely that Vasari was mistaken in ascribing to Masaccio the design which probably is the creation of his imitator Andrea di Giusto. (See No. 20.)

SCHOOL OF MASACCIO

Two Compositions, originally parts of a *predella* to an Altarpiece:

I 8 (A) THE PRESENTATION OF THE HOLY CHILD IN THE TEMPLE. Under a tabernacle of spindle-shanked Gothic round arches, itself within a richly wainscoted interior representing the Temple of Jerusalem, we see St. Anne and the High Priest holding the Child between them, and the other customary attendant personages, amounting to thirteen in all.

Wood. H. $10\frac{1}{4}$ in. W. $18\frac{1}{2}$ in.

I 9 (B) CHRIST AMONG THE DOCTORS. In an ample niche flanked by two smaller ones at the top of three steps, sits the youthful Saviour, a fat, swaddled, adolescent Nero in type. On an oval-shaped platform at His feet, each on a round settle, sit the Doctors, some looking interested, and all corpulent. On the left we see Joseph and Mary approaching. To either side of the tribune, glimpses of landscape.

Wood. H. $10\frac{1}{4}$ in. W. $18\frac{1}{2}$ in.

FLORENTINE SCHOOL

These are in a sense so close to Masaccio, that the present writer, possessing an old and poor photograph of the "presentation," reproduced it in an article in the *Rassegna d'Arte* (1908, p. 84), with the request to students to look out for the original panel as quite possibly a work by the master himself. Now that it has turned up, such a question falls to the ground. With its companion, it is clearly the work of some mediocre, fluent little man inspired by Masaccio, but showing affinities with Giovanni del Ponte and the "Maestro del Bambino Vispo" as well. It is more than probable that here again we have to do with Andrea di Giusto, and many are the resemblances to the figures and forms in the architectural design (No. 17) in this collection, the execution of which at least we have ventured to assign to the same artist.

It seems probable that the paintings on a sculptured altar in the Lucca Gallery (No. 230) are by the same craftsman in an earlier phase, when he was an even closer follower of Lorenzo Monaco than here of Masaccio. If he really be Andrea di Giusto, as is all but certain, then the Lucchese paintings must be the earliest by him known so far.

ANDREA DI GIUSTO

Florentine. Died 1455. Assisted Bicci di Lorenzo in 1424, and Masaccio in his Pisan polyptych in 1427. Feeble scissors-and-paste imitator of these masters as well as of Lorenzo Monaco and Fra Angelico, but not altogether without charm. Dr. Sirèn has brought this minor master, as many another of that time, into notice again. To the list he gives may be added a Triptych with *predella* and spandrels, etc., the central part of which represents the Epiphany, dated 1436, in the church of S. Andrea Ripalta near Figline, in the upper valley of the Arno. In the small "Madonna with St. Francis and the Baptist" at Copenhagen, Andrea is scarcely to be distinguished from another painter of the same group, Francesco di Antonio Banchi. "The Legend of St. Julian" now ascribed to Andrea at Berlin, may have been painted by him in part, seeing that we know he assisted Masaccio while at work on the Pisan polyptych for which this St. Julian, clearly designed, if not wholly executed by Masaccio, was one of the *predella* pieces.

20 MYTHOLOGICAL SCENE. On the tessellated pavement of a vaulted room ending in an apse in front of which, on a high column, stands the nude statue of a god, kneels a woman in profile to left. She is

FLORENTINE SCHOOL

dressed in greyish purple, and the pavement and walls are mulberry and dark grey stone. In the spandrels above the arch are medallions, in the one a bust of Ceres, and in the other a bust of Hercules. On our right is seen a massive brown palace, with only one row of windows on top of a huge rusticated wall, at the foot of which a young man and woman in the costume of about 1445 are walking away. On the left in a garden under a gold sky, is an orange and pink colonnade of slender twisted columns, and in front of it a very tall man and woman and two girls.

Wood. H. 17 in. W. 26½ in.

This panel probably formed the front of a chest. The kneeling figure is distinctly Masacciesque, and the remaining ones are slightly different from any in Andrea's more certain works. On the other hand, the architecture is so close to that in his Prato frescoes, and the facial types, as well as the handling are so like his, that the attribution to Andrea seems fairly safe.

FLORENTINE

ABOUT 1425

2 I MADONNA AND SAINTS. The Virgin sits enthroned on a purplish pink dais on a red pavement, against a gold background. On the right, St. Rose, and under her St. Bartholomew, and on the left, St. Lucy and below her, the Baptist. In the foreground a slender golden vase.

Wood, arched top. H. 21½ in. W. 15 in.

The painter of this picture belongs to the group of Lorenzo Monaco and Bicci di Lorenzo. The smudged faces and sloppy handling suggest Andrea di Giusto.

DOMENICO DI MICHELINO

Florentine. 1417-1491. Assistant and follower of Fra Angelico, influenced by Alessio Baldovinetti. His only authenticated work is the famous picture of Dante in the Florence Cathedral. Even that was designed by Baldovinetti. It may safely be assumed, however, that the designing was of so summary a character as not to interfere with Domenico's minuscule personality. At all events, no trace of Baldovinetti is discernible in the finished work. From this painting, by working back to Angelico and then for-

ward again, it is possible to hazard the attribution of a number of pictures to Domenico di Michelino. The most noteworthy are a "Last Judgment" in Berlin, the lunettes in the Florence Academy representing the schools of "Albertus Magnus and of St. Thomas Aquinas" (Nos. 231, 237), a "Madonna with four Angels" in the Uffizi (No. 64), an "Assumption of the Virgin with Francis and Jerome" in the Fuller Maitland Collection in London, an important altarpiece, with *predella* and pilasters in the Louvre (No. 1320), and a *predella* in four parts recounting the "Story of our Lord," in the Vatican (former Museo Cristiano Case P. VIII-XI).

22 THE ANNUNCIATION. Our Lady, sitting in her closed court on a high-backed seat covered with cloth-of-gold, receives with hands clasped over her bosom the message of the Angel, who floats towards her with gold, dark red and bronzed wings outspread. His long flowing dress is pink, his mantle blue, lined with yellow. The architecture is of grape purple colour, the pavement purplish grey and the sky golden.

Wood. H. 14 in. W. 11 in.

An early work, painted soon after Domenico had left Fra Angelico's studio. A somewhat similar composition, which is to be found in one of the Choral Books in the Library of St. Mark's at Florence, is not the work of our artist but of some other follower of Fra Angelico, who also executed several other miniatures which are to be seen in the same place.

"MASTER OF THE CASTELLO NATIVITY"

Florentine. Temporary designation for an artistic personality descended from Fra Angelico, and standing between Fra Filippo and Baldovinetti. Active probably throughout entire third quarter of fifteenth century.

23 NATIVITY. On a flowered meadow kneels the Blessed Virgin, slightly turned to our left, adoring the Child who lies almost naked on a vermillion cloth. She wears a blue mantle over a pink dress and a lilac coloured kerchief. Behind her a tall shed, in which are the ox and the ass and two women conversing, leans against a ruined house with a high ground storey. Over the Virgin three angels dance joining hands; beyond, in the lovely evening light, another angel swoops down, bringing the glad tidings to the shepherds

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lying on the ground in the midst of their flocks; still farther away an angelic host is seen, clasping hands, singing, playing on pipes and blowing trumpets. The landscape stretches darker and darker to the horizon, closed in by castellated hills.

Wood, transferred to canvas. H. 45 in. W. 33 in. Reproduced in *Rassegna d'Arte*, V, p. 114.

This nothing less than fascinating picture happily combines Fra Angelico's delicate feeling, poetical landscape and pure colour, with something of Fra Filippo's *genre* and Baldovinetti's naturalism. The angels and the landscape are almost pure Angelico. On the other hand, the women in the shed, the shepherds and the Holy Child recall Filippo, while the ox and the ass show naturalistic treatment, and the Madonna's face betrays acquaintance with some such work of Baldovinetti as the one in the Berenson Collection at Florence.

As the personality of the painter of this panel has never yet been integrated, a very brief account of him may not be out of place here. Undoubtedly by the same hand and in the same phase are three other "Nativities," if anything, more fascinatingly poetical, of finer colour and more monumental aspect than this one. One belonged, in the summer of 1909, to the late Mr. Lesser, the well known Bond Street dealer. The other two are in the collections of the late Mr. Brinsley Marlay (now in the Fitzwilliam Museum at Cambridge), and of Lord Brownlow. The last two are remarkable for the perfect fusion of the styles of Fra Angelico and Alessio Baldovinetti. Inferior no doubt in execution, these works share in the much grander conception of the human figure brought in by the Florentine Naturalists, without losing the delicate charm of the masters of the Transition.

A slightly earlier work is the "Madonna and Child with four Angels" left some years ago by M. Albert Bossy to the Louvre (Photo. Alinari 23280). Here we find the same colour as in the angels of our Nativity but the Child is somewhat naturalistic.

Another "Madonna," left to the Louvre at about the same time by the Baroness Nathaniel de Rothschild, shows the artist in a more advanced phase. The Blessed Virgin stands against a niche of very elaborate Renaissance architecture, she has a much severer expression, and the colouring has lost its Angelico brightness and become more sombre, more opaque, more greyish in tone. Different as these two works are superficially, the cut of the eyes and a peculiar system of folds over the right forearm, not to speak of more general resemblances, leave no doubt, after repeated examinations, that they are by the same painter.

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Connected in colour with the last panel is yet another "Nativity" in the Royal Villa of Castello near Florence. Although probably the latest in date, it is reminiscent of all the other pictures already mentioned, and that is the principal reason for calling the painter after it, the "Master of the Castello Nativity." This Castello picture is in its original frame, still Gothic, and has a *predella* of Prophets. Doubtless it formed part of a triptych like the Carrand Altarpiece in the Bargello, and, like that, it is scarcely earlier than about 1460. It is conceivable that a strange "Annunciation," verging away from Fra Filippo to Filippino, at the Florentine Church of S. Giovannino dei Cavalieri, may be by our master in his last phase. A more likely work of his, superficially very Filippesque, is another "Annunciation," a small one in the collection of M. Gustave Dreyfus in Paris.

To complete the list of the paintings of this artist thus far known, one may add a half length Madonna with the Child holding a bird, in the University Gallery at Göttingen (No. 70), and a Madonna in the Berenson Collection at Florence. Apart from characteristics of expression and general effect which escape description, the most recognizable traits of our painter are a peculiar curve to the cut of the eyes and a singularly ill-formed hand, the fingers looking as if they had been slit out in limp stuff of some sort. The angels in the earlier Louvre picture furnish instances.

UNKNOWN FOLLOWER OF FRA ANGELICO

24 SCENE FROM SAINTLY LEGEND. On a slightly raised terrace, before the open door of a building on the right, and a slightly more distant garden wall on the left, stand two Saints, one of them in episcopal robes, looking on with their three companions, while buxom young women empty sacks of meal or grain into low barrels. Two pretty pages lend their presence to the scene.

Wood. H. $8\frac{1}{4}$ in. W. $17\frac{1}{4}$ in.

25 SCENE FROM SAINTLY LEGEND. The same two Saints kneel at the mouth of a cave, while a playful skirmish is going on among the repoussé rocks. These rocks are crowned by the walls of a town.

Wood. H. $8\frac{1}{4}$ in. W. $17\frac{1}{4}$ in.

The subject and author of these fresh and lovely panels are equally shy of discovery. They clearly are by some follower of Fra Angelico, influenced con-

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siderably by both Domenico Veneziano and Francesco Pesellino. The present writer doubts whether he has ever seen other paintings by the same hand. It seems to him, however, that this hand resembles closely that of the painter he has called the "Master of the Castello Nativity" (vide No. 23).

FLORENTINE

ABOUT 1450

26 MADONNA AND TWO SAINTS. The Virgin is enthroned under a low apse resting on squat Ionic columns. The huge fat Child lies in her lap, holding an open pomegranate in His right hand. To R. a Bishop blessing, and to L. St. Benedict with the scourge and a red book.

Wood. H. 29 in. W. 19 in.

This very poor work must have been painted by some Florentine journeyman in contact with the followers of Fra Filippo and Domenico Veneziano.

NERI DI BICCI

Florentine. 1419-1491. Pupil and close follower of his father, Bicci di Lorenzo.

27 ASSUMPTION OF THE VIRGIN. As she rises from her tomb, which is full of roses, she drops her girdle to St. Thomas, who kneels on the left. Near him are two male Saints, and on the right two female saints. Gold ground.

Wood. H. 62 in. W. 62 in.

A characteristic work of this painter so interesting to the student of ultra-conservatism in art, and so agreeable to the eye fond of gorgeous if somewhat scorched colour.

28 NATIVITY. The Virgin kneels adoring the Child, who lies on the skirts of her mantle. Jerome to right and the Baptist to left.

Wood. H. 7 in. W. 12 in.

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29 TWO YOUTHFUL MARTYR SAINTS, KNEELING.

Wood. H. 7 in. W. 12 in.

30 TWO SAINTED POPES, KNEELING.

Wood. H. 7 in. W. 12 in.

31 AGNES AND ANOTHER FEMALE SAINT, KNEELING.

Wood. H. 7 in. W. 12 in.

32 TWO OLD MONASTIC SAINTS, KNEELING.

Wood. H. 7 in. W. 12 in.

33 SS. ANTONY ABBOT AND ANTHONY OF PADUA, KNEELING.

Wood. H. 7 in. W. 12 in.

These panels must have formed a *predella* or base for an altarpiece. Although crude they are not unpalatable, being saved by a certain hearty homeliness.

DOMENICO VENEZIANO

Florentine. About 1400-1461. Formed under the influence of Fra Angelico Donatello and Masaccio. Little of his work remains, but enough to convey a sense of his artistic quality. His importance may be judged from the fact that Piero della Francesca and Baldovinetti got from him nearly all, and Pesellino a great deal of what was best in their several styles.

SCHOOL OF DOMENICO VENEZIANO

34 PROFILE BUST OF A LADY. She is seen in sharp profile to left against a black ground. Her yellow hair brushed smoothly back from the shaved forehead is coiled over her ear, the ends floating loose. It is tied by a white fillet, which passes over her ear and is held in place on the top

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of her head by a ruby set in pearls. A black cord encircles the skull. She wears a double string of pearls, mixed with coral beads, ending in a pendant. Her dress is a rather low-cut gown of dark green embroidered with yellow and red, and the sleeve is white with a pattern of pomegranate embroidered in very dark bronzed green. The nose is prominent and pointed, the lips firm and red, the eyebrows pencilled, the neck long and rather thin. On top of the panel is the cipher: G. P. F.

Wood. H. $16\frac{1}{4}$ in. W. 13 in.

Reproduced, *Rassegna d'Arte*, 1905, p. 115.

The type of profile, with the projecting eyeball, is of the immediate following of Domenico Veneziano. The hair and dress point to a date between 1455 and 1465. The execution, particularly of the bust, is very feeble, and something in the ruddy and coppery colouring suggests Neri di Bicci.

FRANCESCO PESELLINO

Florentine School. 1422-1457. Pupil, possibly, of his grandfather, Giuliano Pesello; follower of Fra Angelico, Masaccio and Domenico Veneziano, but chiefly of Fra Filippo.

35 MINIATURE ALTARPIECE. The Blessed Virgin, robed in ample draperies, sits on a severe but heavy throne, looking somewhat sadly at the Child in her arms. On our right stands the Baptist pointing at them, and on the left, nearly in profile, St. Jerome. Gold ground, in contemporary tabernacle.

Wood. Arched top. H. $12\frac{1}{4}$ in. W. $8\frac{3}{4}$ in.

This little masterpiece shows Pesellino, the most charming figure in Florentine art after Fra Angelico, in his maturity. He has ceased imitating Fra Filippo in his mannerisms, while retaining his humanity. But Pesellino's proportions and draperies here have a distinction and a dignity never attained by Fra Filippo.

When in the Hainauer Collection, it was ascribed to Fra Filippo, but presumably no serious critic would nowadays dispute the attribution to Pesellino.

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"COMPAGNO DI PESELLINO" (?)

Temporary name for an artistic personality that continued for some time the manner of Pesellino (d. 1457). Whether, as common sense would demand, this personality was identical with that of Pesellino's surviving partner, Piero di Lorenzo del Pratese, is still uncertain (Cf. Mary Logan in *Gazette des Beaux Arts* for July 1901).

36 MADONNA AND CHILD. She sits between drawn brocade curtains on a niche-like throne with shell-like apse, and holds the Child against her right shoulder. She looks a little to our left, and He, out of the picture, slightly to right.

Wood. H. 46 in. W. 26 in.

The relation of this work to the panels by "Compagno di Pesellino" at Dresden, in the former Hainauer Collection, and at Mrs. Gardner's in Boston, are obvious. Whether it is by himself, however, or a studio picture, is a matter to decide when the last phases of this artistic personality are better known. A contemporary version of the same cartoon but by a rougher hand may be seen at the Royal Institution, Liverpool (No. 14) ascribed to Masolino.

"MASTER OF THE SAN MINIATO ALTARPIECE"

Florentine. Temporary name for a fifth rate artistic personality descending from "Compagno di Pesellino," and so named after its principal achievement, a large panel in the Dominican church of S. Miniato al Tedesco, in the Val d'Arno. This represents the Madonna enthroned between St. Sebastian, the Baptist, a sainted Bishop and St. Roch, with the youthful male and female donors and their little girl below. Two or three other large works are floating about in the market, but of those having fixed abodes the following may be mentioned:—

DETROIT, MICHIGAN, U. S. A. A Madonna between two angels, knee length figures in arched frame, ascribed to Fra Filippo.

ROME, VATICAN GALLERY. The Madonna seated between S. S. Stephen and Bartholomew, Ascribed to G. B. Utili.

PARIS, BARON LAZZARONI. Madonna enthroned between St. Nicholas of Bari and the Baptist.

SENS (YONNE) 132, Madonna.

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OLDENBURG, 11. Madonna seated against a high parapet with the Child on a cushion in her lap. He is naked and plays with a bird. Ascribed to Filippino.

HIGHNAM COURT, GLOUCESTER, SIR HUBERT PARRY. A Madonna wearing a crown, sits against a curtain of rich brocade, holding the Child erect on her right knee, while the boy Baptist stands by worshipping. A delightful picture. Photo. Mansell, 58.

INWOOD, TEMPLECOMBE, SOMERSET, LADY THEODORA GUEST. A Madonna between two angels seen against the sky, holding the Child erect on a parapet. Close to Sir Hubert Parry's picture.

The last three works make it possible that when we know their author better we may promote him from the fifth grade to the fourth.

37 MADONNA. She is seated in an arched pinkish purple niche, seen to just above the knees, and has the Child sitting on her left knee. He looks out vaguely and blesses with His right hand. In her right hand a pomegranate.

Wood. H. 28 in. W. 20 in.

The Child closely resembles the one in a "Madonna" by the same hand reproduced in the *Gazette des Beaux Arts*, July, 1901, p. 31.

BENOZZO GOZZOLI

Florentine. 1420-1497. Pupil possibly of Giuliano Pesello and of the Bicci; assistant and follower of Fra Angelico.

38 THE PURIFICATION OF THE VIRGIN. Behind the low altar, against the narrow choir of the temple, stands the High Priest holding the naked Child. On our left the Blessed Virgin stands with hands joined in prayer, behind her Joseph with two doves, and following him two female attendants. On our right the Prophetess Anne unfurling a scroll, and on each side of her two men.

Wood. H. 8 $\frac{5}{8}$ in. W. 13 $\frac{1}{2}$ in.

Reproduced as Plate XI of Oesterreichische Kunstschaetze, Vol. I (Vienna, Löwy).

This highly characteristic little picture by Benozzo doubtless formed the

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central part of the *predella* to his altarpiece once in the chapel of the Company of the Purification in Florence, and now in the National Gallery (No. 283). In style and even in measurements it is a perfect companion to the three other already known subjects from the same *predella*; namely, the "Fall of Simon Magus" at Buckingham Palace, the "Miracle of St. Dominic" in the Brera, and the "Miracle of St. Zenobius" recently in the Kann Collection and now in Berlin (60c). The student is referred to Mr. Herbert Horne's article in the *Burlington Magazine* (VII, p. 377), which renders discussion unnecessary. The date of the work is 1461.

It is interesting to compare this panel with the same subject in the Vatican Benozzo of eleven years earlier. If the painter has lost something of his boyish charm, he has gained in gravity. His scene is more peopled without being crowded. His architecture, inspired by Ghiberti's, was more Gothic in the earlier work than in that master's "Solomon and the Queen of Sheba," but shows in our panel a more advanced Renaissance type than Ghiberti ever attained.

PIER FRANCESCO FIORENTINO

Florentine. Known to have been active during the last three decades of the fifteenth century. Follower of Benozzo Gozzoli in so far as revealed by numerous frescoes and some panels in and around San Gemignano, Siena and Empoli.

With this name has been connected in recent years a group of pictures remarkable for their technique and decorative effect. They betray in handling the influence of Benozzo and Neri di Bicci, and consist, for the great part, of imitations of Baldovinetti, Filippo and Pesellino, while some of the best are practically copies of the last two and of "Compagno di Pesellino."

The bulk of pictures currently ascribed to Pier Francesco belong to this group, and the question whether they were painted by him in Florence before he settled down, and perhaps degenerated, at San Gemignano, still awaits adequate elucidation. Of one thing, however, there can be no doubt, namely, that the whole mass of work composing this group is no more and no less correctly ascribed to the same hand than are the series of pictures usually attributed to a Renaissance master. There were partners, and there were assistants, but no more here than elsewhere.

Thus, by whatever name we ultimately designate this group, its *unity* remains untouched. Whether we add it to, or take it away from, Pier Francesco

himself, affects only our own conception of that painter's artistic personality, but does not break up the coherence of the series.

39 MADONNA AND CHILD. The Virgin worships the Child, who lies on a parapet sucking His finger.

Wood. H. $19\frac{1}{2}$ in. W. $13\frac{1}{2}$ in.

A Filippesque composition, similar to the one at Gubbio (Photo. Alinari, No. 21294).

40 MADONNA AND CHILD AND TWO ANGELS. The Virgin is seen down to the knees, adoring the Child, who stretches out His hand to her and is held by two angels.

Wood. Arched top. H. $18\frac{1}{4}$ in. W. $10\frac{1}{4}$ in.

A degraded variant of Filippo's famous Uffizi picture. A number of versions by this hand are known, two in the United States: one with a landscape background in the Holden Collection at Cleveland, and the other, almost identical with the present example, in the possession of Mr. Grenville L. Winthrop of New York.

41 MADONNA AND CHILD. The Virgin is seen half length supporting the Child who stands naked on the edge of a parapet. Background of red and white roses.

Wood. H. $24\frac{1}{2}$ in. W. 17 in.

This picture is a copy of M. Aynard's (Lyons) "Compagno di Pesellino," which seems to have been a favourite theme with our craftsman. Oddly enough, two other versions may be seen in or near Philadelphia; one with the very slightest variations in the Widener Collection, and another in the Academy of Fine Arts, which has a landscape background in the exact manner of the "Nativity" and the "Triumphs of Petrarch" at the Siena Academy. These last-named works, by the way, belong to the San Gemignano category of Pier Francesco's paintings. The best version of the Aynard "Madonna" by this hand is the one in Berlin (Photo. Hanfstaengl, No. 453).

42 MADONNA AND ANGELS. The Virgin is very round-faced and girlish, and stands against a niche, holding the Child seated on a parapet. Below two infants embracing vases on a ledge. On this ledge the following words:—*JUSTA PETENTI GRĀTIOSA SĪNT.*

Wood. Arched top with original projecting frame. H. 18 in. W. 11 in.

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A late work by this hand. The identical angels occur in a "Marriage of St. Catherine" that was in the Ferroni Sale (Rome, 1909, No. 372).

43 MADONNA AND CHILD (?). The Virgin sits, dressed in a blue-edged gold mantle over a pink dress with a peculiarly Pesellinesque bodice, and with a white kerchief on her head. The throne is of darkish mottled marble. The golden halo is crossed with red. The curtains are of gold brocade.

Wood. H. 20 in. W. 16 in.

Probably a copy of a lost "Compagno di Pesellino," and very likely by the same hand as the above.

SANDRO BOTTICELLI

Florentine. 1444-1510. Pupil of Fra Filippo, influenced early by the Pollajuoli and the works of Castagno.

A *predella*, that is to say, base of an altarpiece, in four parts, recounting the Legend of St. Mary Magdalen.

44 CHRIST PREACHING. The scene is laid in a shallow pillared porch leading to three doors which open into blackness. The doors are crowned by entablatures and pediments supported on small pilasters, whilst large pilasters occupy the wall spaces between them. The colour of the whole is a warm grey, with the exception of the bases of the pillars, and the capitals and bases of the pilasters, which are all of a darker shade. The floor is rosy grape purple. On the extreme right, against the side wall, Christ stands statue-like upon a pedestal, His right hand raised as if blessing, and preaches to about ten men and women. Of these the foremost, with eager upturned faces, are kneeling, while the others stand. Almost in the centre the Magdalen, clad in red, is seen in profile to the right with her right hand raised towards her face. She stands aloof, contrite and timid. It is the moment of her conversion.

Wood. H. $7\frac{1}{4}$ in. W. $16\frac{5}{8}$ in.

45 FEAST IN THE HOUSE OF LEVI. A bare rosy grey room wainscoted in walnut to half its height, with three windows on the wall to right, a door on the wall to left, and another next to it in the back wall. This

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last door opens into a lit passage at the end of which we have a glimpse of landscape. Inside the room stands an L-shaped table spread with a white cloth, and seated at it, with their backs to the wall, are six men. One of these, occupying alone the shorter wing of the table, is Christ. With His right hand raised, He is addressing the Magdalen, who has prostrated herself at His feet.

Wood. H. $7\frac{1}{8}$ in. W. $16\frac{1}{2}$ in.

46 NOLI ME TANGERE. A garden enclosed by walls of severely simple masonry of very pale rose colour. Green grass and five cypresses. To right an arch opens on a grey landscape consisting of a stream winding between hills. To left another arched opening is seen sideways. In the foreground of this shallow enclosure Christ, with a hoe over His left shoulder, is walking to the right but turns His head to address the Magdalen, as with glowing face and appealing gestures, she throws herself at His feet. He is clad in pink and blue-grey hemmed with gold, she in red and deep grape purple. The faces and hands are unusually golden.

Wood. H. $7\frac{1}{8}$ in. W. $16\frac{5}{8}$ in.

47 LAST MOMENTS OF THE MAGDALEN. A chapel of serene grey, trimmed with darker stone, in the pure Florentine style of about 1480, occupies the right half of the panel. The altar is hidden in a recess, but on its steps, between two acolytes in white, a Bishop in pink vestments is stooping to give the Holy Communion to the Magdalen, who kneels on the rosy floor wrapped in the clinging masses of her golden hair. Outside the chapel is seen a garden plot bounded by a very low pinkish wall. Beyond this, waters and greyish green hills stretch away into the distance except on the extreme left, where in front of jagged rocks the Magdalen, with hands lifted in prayer, is being taken up from earth by two angels. Close to the edge of the façade of the chapel a youth kneels, raising his hands in prayer and thanksgiving.

Wood. H. $7\frac{1}{8}$ in. W. $16\frac{1}{2}$ in.

To what altarpiece these *predelle* may have served as a base remains a subject of conjecture. One would gladly jump to the conclusion that they formed part of a work in the *Convertite* mentioned by various writers, and amply referred to in Mr. Herbert Horne's scholarly book on Botticelli (p. 317). Nor is it easy to determine the precise moment in their creator's career to which these little panels should be assigned. The more spontaneous, the more care-free an achievement is, the more likely is it to anticipate the style which the

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artist is destined to employ later in more laboured efforts. And it certainly would be idle to search in Botticelli's autograph paintings for anything half so joyously unconscious as these improvisations. The next of kin to some of these figures and faces may be discovered perhaps in the two "Epiphanies" in the National Gallery. And indeed the technique, as distinct from drawing, the mosaic, as it were, made by the way the paint has been applied, is perfectly identical in those two pictures, in our *predelle*, and in the Chigi "Madonna." The gem-like precision of the architecture, and the predilection for openings seen sideways, point to his earlier although perhaps not earliest years. A certain Masacciesque influence, visible, for instance, in the "Christ Preaching," would scarcely have appeared after Sandro had attained full maturity, say after 1482. In the panel last referred to one or two of the faces are distinctly Filippesque, and that, too, would point to the artist's earlier years.

Another consideration is the singular likeness of these *predelle* to the works of Amico di Sandro. The golden tone, the great preference for grape purples and rose colour, the rather churned folds in the draperies, the lighting, certain types even, vividly suggest Amico — so vividly, indeed, that at first sight they seem to point to his authorship in some even more charming phase than the "Esther" panels at Chantilly, Paris, Vienna and Florence. We may interpret these strong resemblances to mean that Amico — as is indeed characteristic of gifted but smaller personalities — became as it were the incarnation of this one brief moment in the greater master's career. Now everything we know of Amico compels us to infer that this moment must have occurred no later than 1480.

Before leaving these effusions of Botticelli's highest spirits, it should be noted that the arrangement of the figures at the table in the "Feast in the House of Levi," is singularly free in grouping, and points forward to Leonardo's "Last Supper." The precise relations of the two artists have never been fully studied. It is not however, unreasonable, nor does a study of all extant drawings for Leonardo's masterpiece make it unjustifiable, to suppose that the latter, when he was groping toward his own sublime composition, may have been guided, perhaps quite unconsciously, by reminiscences of the articulations and rhythms of this small panel.

48 PORTRAIT BUST OF LORENZO LORENZANO. A man, aged apparently about forty, with a clean shaved face, powerful but rather obese. The nose is a trifle short but prominent. Lines run downwards from the roots of the nostrils and from the corners of the mouth, and a deep furrow

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seams the forehead from the eyebrow. The expression is thus one of concentrated attention, but the sparkle in the eye prevents its looking puckered, and gives it an air of liveliness and even geniality. The hair falls to the shoulders from under a dark velvet hat, with lappets turned up. A dark velvet scarf lies across the red coat. Dark background. Life size. Inscribed at the top L. LORENTIANO.

Wood. H. 19 $\frac{1}{2}$ in. W. 14 $\frac{1}{4}$ in.

Reproduced in *L'Arte*, 1908, p. 136.

An article published by M. Léon Dorez in the *Bulletin de la Société française d'Histoire de la Médecine* for 1907, states that Lorenzo Lorenzano was a Florentine, son of Piero a notary; that he was a dependant of the Medicis, who, in 1479, when he was still very young, made him professor of logic in the University of Pisa; that in 1483 he exchanged this chair for that of physics, and the latter again in 1487 for that of medicine, which he occupied with interruptions till 1501, making for himself the reputation of one of the greatest scholars in medicine of his own time. Early in May, 1502, he killed himself by jumping down a well.

This portrait, though not intact, takes rank among the best character studies and most monumental heads in Quattrocento painting. It must have been executed soon after 1490, its next of kin among Sandro's works being the "Coronation" of about that date in the Florence Academy.

SCHOOL OF BOTTICELLI

49 MADONNA AND CHILD. The Virgin, in blue and red against a pink curtain holds the Child in a pink sash standing on a grey bench. To the right an angel in buff, red and blue, with roses in her hands. To left another angel in the same colours. Landscape background.

Wood. Roundel. Diameter 38 in.

Remote following of Sandro. Hard, wooden and gaudy.

"AMICO DI SANDRO"

An artistic personality between Botticelli and Filippino Lippi.

50 BUST PORTRAIT OF YOUNG MAN. He has a long face and drooping nose, curly chestnut hair, brown eyes and black brows. He wears a red cap and a red mantle over a dark blue coat. The flesh colour is ruddy

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grey, as in the Louvre portrait. Landscape bluish green under sky of lighter shade of same colour. Of the hands, only the thumb and forefinger of the right are visible.

Wood. H. 16 in. W. 12 in.

Reproduced in *Rassegna d'Arte* for 1905, p. 118.

A characteristic work, although not of the best. In conception and handling it is very close to the "Esmeralda Bandinelli" of the Ionides Collection in the Victoria and Albert Museum, and, like that, belongs to the most Botticellian moment of Amico's career. It has been suggested by Mr. F. M. Perkins that the person represented was Giuliano de' Medici. It would scarcely seem likely, however, that the powerful hawk-like profile of Giuliano as we know it in the Morelli portrait by the same artist would yield such a feeble, simoleonish full face as this.

JACOPO DEL SELLAJO

Florentine. 1441 or 2-1493. Pupil of Fra Filippo; influenced slightly by Castagno's works; imitated most of his Florentine contemporaries, especially Ghirlandajo, Botticelli and "Amico di Sandro."

51 DAVID. A landscape consisting of bluish green jagged rocks, winding roads and streams. In the foreground a youth stands panting astride over a giant's head which he contemplates. His right hand holds a sling, his left rests on his hip. His hair is red and he wears a pale yellow tunic, a fluttering pink mantle, and greenish blue belt and buskins.

Wood. H. 20 in. W. 12 $\frac{1}{4}$ in.

The action of this boyish figure, all but spent with the excitement of his victory, is so admirable that one may scarcely credit with its invention such a wielder of the scissors and paste-pot as Sellajo. It may not be too hazardous a conjecture that we have here an echo of a masterpiece by Castagno.

52 NATIVITY. In the foreground of a romantic landscape kneels the Blessed Virgin adoring the Child, who lies naked on the edge of her mantle, throwing up His hands to her. Just over His head we see the ox and the ass; beyond walks the youthful Baptist; and still farther away on a beetling cliff the Magi kneel gazing at the Star. In the middle distance on

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the right kneels St. Jerome, and on a height above him nearly at the horizon line a shepherd is receiving the glad tidings.

Wood. Arched top. H. 42 in. W. 25 in.

Reproduced in the *Rassegna d'Arte*, V, p. 119.

This is a composition which Sellajo repeated a number of times with slight variations, as, for instance, in the collection of Mr. Stanley Mortimer in Long Island. One may venture to say that in the version here one sees Sellajo at his best.

53 MADONNA. The Blessed Virgin sits in a flowered meadow against a rose-hedge under the blue sky. To the right, an angel holding a pink, to the left the youthful Baptist kneeling.

Wood. H. $28\frac{3}{4}$ in. W. $20\frac{1}{2}$ in.

Reproduced in the *Rassegna d'Arte*, V, p. 119.

Despite somewhat unusual traits, this panel must be ascribed to Sellajo. It is possible, however, that the angel and the rose-hedge are the work of an assistant.

54 RECONCILIATION OF ROMANS AND SABINES. Women with babes in their arms and children following them come between the two armed and mounted hosts. Some of the Sabine warriors take the babes in their own hands, while on the Roman side archers are charging their bows and arquebuses. On the left, the walls of Rome with the pyramid of Cestius, and near it a broad stairway cut into a hillside. In the middle distance horsemen skirmishing.

Wood. H. 24 in. W. 66 in.

One of Sellajo's most ambitious and successful works, and moreover very typical. The bareheaded horseman on the left recalls Verrocchio, and the bow man near him is reminiscent of Pollajuolo's "Hercules" in the picture in the Jarves Collection at New Haven.

FRANCESCO BOTTICINI

Florentine. 1446-1498. Pupil of Neri di Bicci; influenced by Castagno, probably worked with, and certainly formed by Cosimo Rosselli and Verrocchio; influenced later by Botticelli and Amico di Sandro.

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55 THREE SAINTS. On our right a Pope, in greenish blue over white, looking to our left. Facing him, a Bishop in red over white. On our left a Saint with long hair, in orange over blue, pointing down with his right hand and holding a book in his left. They stand on a pavement tessellated with porphyry against a wall with porphyry wainscoting framed in marble above which it is stamped with a pattern of gold brocade.

Wood. H. 72 in. W. 41 in.

These heroic monumental figures, although by neither Verrocchio nor Botticelli, would not, in fact, be quite unworthy of either. Their author must surely have been Botticini in one of those moments when he painted such a grand work as Mme. André's "*Pietà*." The folds of the draperies, particularly of the Saint on the left, are unusually Botticellian.

SCHOOL OF BOTTICINI

56 NATIVITY. Before a stone shed kneels the Blessed Virgin worshiping the Child Who lies with radiant aureole on the edge of her mantle. The infant Baptist kneels behind Him. Landscape background.

Wood. H. 27 in. W. 16 in. In original arched frame painted with a pretty pattern of flowers.

57 MADONNA AND CHILD. Seated in the open air upon a marble throne with rounded back, under gold brocade curtains, the Virgin holds the Child half reclining on a cushion. In His hand He holds a bird. Beneath is a river valley.

Wood. H. 14 in. W. 12 in. In original frame, which has a coat of arms painted upon it.

58 MADONNA AND SAINTS. The Virgin sits enthroned under an arch between the erect figures of Bernard and the Magdalen, Benedict and a Bishop. The throne is inlaid with colored marbles, and above it appear the tops of cypresses.

Wood. H. 19 in. W. 15 in.

This panel is to be classified with the following of Botticini only in the widest sense of the term.

“MASTER OF THE CARRAND TRIPTYCH”

Temporary name given by Dr. W. Weisbach (*Jahrbuch der Preussischen Kunstsammlungen*, XXII, p. 35) to a Florentine painter active toward 1460 and later. He stands between the young Baldovinetti, whose pupil he may have been, and Cosimo Rosselli, and gives evidence of having been strongly influenced by Pesellino.

59 MADONNA AND SAINTS. The Virgin is seated between the standing figures of SS. Lawrence and Antony Abbot, while SS. Cosmas and Damian stand behind between them and her. Three cherubs above and one below are seen in the clouds against the greenish blue sky. The flesh colour is a ruddy blond. The Madonna's gown is yellowish ruby, the three young Saints are in pink and vermillion, and Antony in light on dark gray, with vermillion book.

Wood. H. $19\frac{1}{2}$ in. W. $12\frac{1}{4}$ in.

Even later than Dr. Weisbach's picture reproduced in his article on this master (cf. *sopra*), and in fact his latest known work. His hand is not a steady or a powerful one, although in the Carrand Triptych and in the Casa Buonarrotti and Montpellier *predelle* it promised so well.

—
COSIMO ROSELLI

Florentine. 1439-1507. Pupil of Neri di Bicci, influenced by Benozzo and Alessio Baldovinetti.

60 MADONNA AND CHILD. She is seated, seen down to her knees, with the Child supported on two cushions. Immediately behind her are seen four slender, pointed cypresses and another spreading one, and beyond them a stony landscape. The Virgin is in yellowish-red gold brocade. The top cushion is of the same colour and stuff, and the lower one green embroidered. The flesh and hair are very blond. The Virgin's halo is of gold with red rays, and the Child's of deep purple enamel with gold and red plaques.

Wood. H. 28 in. W. 18 in.

If this Madonna is by Cosimo Rosselli, as is more than likely, it is earlier than any other, and shows him in a more monumental phase than even the Uffizi “Adoration of the Magi.” Careful comparison with that important

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work as well as with other early paintings (as, for instance, the Altarpiece of 1471 at Berlin, and the "St. Barbara between St. Matthew and the Baptist" in the Florence Academy) confirms the intuitive feeling that here we have an unexpectedly grand picture by Cosimo.

SCHOOL OF COSIMO ROSSELLI

61 NATIVITY. The Blessed Virgin kneels and worships the Child who reclines, wrapped in tight swaddling clothes, against a saddle. Close by sits Joseph meditating. Behind a brick wall a pretty shepherd boy looks on, shading his eyes. To left the ox and the ass. Landscape with winding stream.

Wood. Arched top. H. $33\frac{1}{2}$ in. W. $17\frac{3}{4}$ in.

A feeble but attractive picture by a close follower of Cosimo Rosselli, painted possibly in his workshop. Another "Nativity" by the same hand was at the Galli-Dunne sale in 1905 (No. 323, reproduced in the catalogue).

GIOVANNI BATTISTA UTILI OF FAENZA

Florentine School. Still active in 1515. May have been fellow pupil under Verrocchio with Botticini, and later must have fallen under the influence of the Ghirlandajo.

62 NATIVITY. The Blessed Virgin kneels in the foreground adoring the Holy Child, who lies on the edge of her mantle, while Joseph sits in a pensive attitude behind a saddle. Close by peer the heads of the ox and the ass, and beyond them we have a view of the Arno looking up stream with the Carraja Bridge as it was in the fifteenth century.

Wood. Arched top. H. $37\frac{1}{2}$ in. W. $22\frac{1}{2}$ in.

This is a work of the early maturity of a relatively little known Florentine painter of Faentine birth, who was brought into notice by Corrado Ricci in 1906 (*Rivista d' Arte*, p. 137 *et seq.*). As Ricci says, it is not at all difficult to recognize his hand when one happens to come across him. Utili, however, had a wider range than his discoverer suspected. Thus, he not only painted in his riper years such an important work as the well known "Way to Gol-

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gotha" of the Louvre (No. 1313), ascribed to Benedetto Ghirlandajo, but, in his earlier phase, was responsible for a group of striking, if crude, works which have puzzled recent connoisseurship not a little. The most interesting panels of this group are the "Nativity with Saints and Donors" in the collection of the Rev. W. Stogdon at Harrow; the large "Madonna enthroned with SS. James, Dominic, Peter Martyr, and the kneeling Catherine" at Budapest (No. 59, formerly ascribed to Verrocchio); a Madonna with an Angel at Besançon (Gigoux 70) ascribed to Crivelli; a "Nativity" at Strassburg (No. 213); and finally "The Three Archangels and Tobias" belonging to the Marchese Bartolini-Salimbeni-Vivai at Florence. These approach so closely to Botticini in his most Verrocchiesque phase that some of them have been ascribed to him, just as Utili's later works invite the attribution to one or other of the Ghirlandajo painters. A work connecting these earlier efforts with those commonly received is an altarpiece representing the Madonna with Francis, Peter Martyr, Felicitas and her two sons, in the Somers' Collection at Eastnor Castle, where it is ascribed to Baldovinetti.

SCHOOL OF UTILI

63 MADONNA AND CHILD. The Virgin, seen behind a parapet against a sky and landscape of vague shape, holds the naked Child seated on a cushion. He with His left hand presses on an apple that she holds for Him in her left hand.

Wood. H. 16 in. W. 12 in.

In contemporary Florentine frame, containing in the pediment a bust of God the Father painted by another hand.

A pleasant homely picture, hard to place.

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TOWARD 1490

64 A CASSONE FRONT ILLUSTRATING AN EPISODE FROM BOCCACCIO'S STORY OF NASTAGIO DEGLI ONESTI. Banqueters seated in the open air are surprised by the vision of an armoured horseman pursuing a naked girl, upon whom his dogs have already fastened. On

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the trees behind the "festive board" hang four shields, one with two crescent moons on red ground, and the next a white dog erect on a blue ground.

Wood. H. 28 in. W. 54 in.

This fascinating story, which has occupied artists of such commanding genius as Botticelli and Watts, is here treated as tamely as possible. Spirit was scarcely to be expected of an artist like the author of this panel, who so obviously was a tame journeyman with an orbit in the bedulling sphere between Ghirlandajo and Sellajo. Its companion is still to be seen (April, 1912) in the Torrigiani Palace at Florence, and shows, with some variations, the same young female pursued in a forest by the same wooden horseman and his stuffed beaters.

Mr. Herbert P. Horne has been kind enough to communicate to the present writer that the white dog on a blue ground is on the arms of the Del Nero family, the predecessors of the Torrigianis. Miss Eugenia Levi has patiently sought for the record of an alliance between that family and the Strozzi, to whom belong the arms on the other shield, but up to the present her search has been in vain.

Whoever the author may have been — and he was probably only a furniture painter — this much is certain. He was acquainted with the same subject as treated by Alunno di Domenico in a panel done clearly under the inspiration of Botticelli, which now (April, 1912) belongs to M. Spiridon of Paris.

DAVID GHIRLANDAJO

Florentine. 1452-1525. Like his much more famous brother, Domenico Ghirlandajo (1449-1494), a pupil of Baldovinetti, but much more influenced than he by Botticelli and even Filippino Lippi. Partner of Domenico, foreman of his workshop, and probably instructor of his numerous apprentices.

65 ALTARPIECE: MADONNA AND SAINTS. On a tesselated terrace against a Renaissance arch sits the Virgin with the Child on her left knee. He blesses with His right hand, and with His left touches the big toe of His right foot. On our right stands St. Sebastian in armour with a red mantle cast over it, in his right hand an arrow, his left resting on his hip. To the left we see St. Agatha in a pinkish mantle with a palm and pincers in

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her right hand and a book in her left. The architecture is of grey stone with gilt capitals to the pilasters. Beyond the arches a landscape and sky.

Wood. H. 56 in. W. 53 in.

Photo. Alinari, Pe. 2, No. 8427. *Formerly in manus*

In the main this is a work by the author of the frescoes in the oratory of the Buonomini di S. Martino at Florence, and that surely is David Ghirlandajo. But the head of St. Sebastian is almost certainly by Domenico, and possibly that of the Madonna as well. In other respects this panel presents those characteristics and qualities which in the mass of Ghirlandajesque paintings one may safely ascribe to David.

66 MADONNA AND CHILD. She sits on a solid-backed carved bench in the open air, holding the nude Child on a vermillion cushion on her right knee.

Wood. Arched top. H. 30 in. W. 18 in.

Hard and inferior to the altarpiece, but not feeble; an average specimen of David's manner.

67 FOUR *PREDELLA* (framed together one over the other). (A) THE LAST SUPPER; (B) THE BETRAYAL; (C) CHRIST BEFORE PILATE; (D) THE WAY TO GOLGOTHA.

Wood. H. (of the whole) $15\frac{1}{2}$ in. W. 13 in.

Sketchy but spirited, and much more dramatic than Domenico.

SCHOOL OF GHIRLANDAJO

68 NATIVITY. The Blessed Virgin kneels adoring the Child who lies pillowed on a bundle of straw covered by the skirt of her mantle. To right the shed, and under it the ox and the ass eating out of a marble manger. In the middle distance Joseph kneels, perhaps scooping up water. Background of very pretty landscape.

Wood. H. 31 in. W. $22\frac{1}{2}$ in.

Worthy of David Ghirlandajo or Mainardi, but apparently by neither. The general tone is singularly deep.

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BASTIANO MAINARDI

Florentine. About 1450-1513. Pupil and imitator of his brother-in-law, Domenico Ghirlandajo.

69 MADONNA WITH THE INFANT JOHN. She is dressed in deep red with a blue mantle, and sits on a marble bench, visible to below the knees, looking down at the infant Baptist whom she is blessing. He is seen only down to the waist, and looks up in profile to right to the Christ Child, who blesses him from His mother's left knee. In the middle distance, a coast town with quays and public buildings. Background of conical vitreous green mountains under a blue sky.

The inscription "sub tuum, praesidium confugimus," is of much later date.

Wood. Arched top. H. 36 in. W. 24 in.

A characteristic work, although close to David Ghirlandajo. It was probably painted at the time when Mainardi was settling down in San Gemignano, his native town, where he spent the last years of his life.

ALUNNO DI DOMENICO

Descriptive term for Florentine painter whose real name turns out to have been Bartolommeo di Giovanni. Flourished during last two decades of fifteenth century. Assistant of Ghirlandajo, influenced by Amico di Sandro and Botticelli. Seems to have ended as book illustrator.

70 COMMUNION OF ST. JEROME. The Saint, a handsome bearded man, kneels with his hands clasped in prayer, while the priest, who also kneels, offers him the Blessed Sacrament over a paten. Two kneeling monks support the Saint. Behind the priest is an acolyte holding a candle, and on the other side of the altar another monk. The scene takes place in a chapel with a door in the middle of the back wall.

Wood. H. 6 $\frac{3}{4}$ in. W. 11 $\frac{1}{2}$ in.

A charming, vividly yet daintily coloured little picture, forming part of a *predella*. It shows Alunno at his best, facile without sloppiness, rhythmic in line, gay in colour, dramatic in feeling, and with a touch of Botticellian distinction. A kindred effort is represented by a drawing in the Uffizi (Berenson 31).

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71 THE PREACHING OF THE BAPTIST. The Precursor, a tall almost elegant figure, stands in the foreground of a pleasant landscape, discoursing to one man in a turban and six women seated in a half circle
Wood. H. 22 $\frac{3}{4}$ in. W. 21 in.

A late work with almost no trace of Ghirlandajesque heaviness. Graceful, elegant, close in spirit to Alunno's book illustrations. The landscape and the draperies vouch for its being by him.

FRANCESCO GRANACCI

Florentine. 1477-1543. Started probably under Credi, then pupil of David and assistant of Domenico Ghirlandajo; influenced by Botticelli, Michelangelo, Fra Bartolommeo and Pontormo.

72 PIETÀ. In the foreground of a pretty landscape the body of our Saviour is extended on a sheet, His head supported by the Beloved Disciple, whilst Nicodemus kneels at His feet and the Magdalen holds His right hand. His Mother and four other women kneel mourning. Behind, a youth, to the left two other young men, one of them with the nails and crown, and on the right a young Saint. In the middle distance, a rock-cut tomb stands open.

Wood. H. 13 $\frac{1}{4}$ in. W. 18 $\frac{1}{2}$ in.

This brightly coloured panel, doubtless part of a *predella*, is clearly a youthful work. Excepting Nicodemus, who recalls Cosimo Rosselli, and the youth in the middle distance who recalls Pintoricchio, the types and treatment betray the influence of David Ghirlandajo. No one of his followers is more likely to have painted in this way than the young Granacci, and many things too minute or vague for brief statement make the attribution to him plausible.

RIDOLFO GHIRLANDAJO

Florentine. 1483-1561. Pupil of Granacci, and imitator of most of his Florentine superiors as well as of Raphael.

73 PORTRAIT OF ANDREA BANDINI. He is about thirty, with a broad forehead, a short round beard, and short dark hair. He is dressed in the dark, rather tight-waisted clothes and the lace collar of the mid-years

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of the sixteenth century, and holds a letter in his hand addressed (presumably) to himself. Grey background.

Wood. H. 34 in. W. 28 in.

In directness and simplicity this portrait rivals the one or two best Moronis.

74 PORTRAIT OF AN OLD GENTLEMAN. He has a high bald forehead and a longish grey beard, and looks out at us intently, holding a glove in his right and a letter in his left hand. Grey background.

On Wood. H. 50 in. W. 40 in.

In the San Donato Collection this was ascribed to Sebastiano del Piombo, but there can be no room for serious doubt that this is a very late work by Ridolfo. It should be compared with the "Girolamo Benivieni" at The Priory, Reigate.

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LORENZO DI CREDI

Florentine. 1456–1537. Pupil and follower of Verrocchio.
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STUDIO OF LORENZO DI CREDI

75 ASSUMPTION OF ST. MARY MAGDALEN. She is elderly and almost entirely draped in the tresses of her own hair. Four angels bear her aloft, and another angel floats down holding the Blessed Sacrament. A calm sky over homely hills studded with trees. On a hillock rising out of a lake in the middle distance stands the vase from which the Magdalen had poured the ointment over the feet of Our Lord.

Wood. H. 19 $\frac{1}{4}$ in. W. 13 $\frac{3}{4}$ in.

Reproduced in *L'Arte*, 1905, p. 433.

This must be a studio version of an original, possibly the one mentioned by Signor A. Colasanti as existing in the Chapter-Hall at Esztergom in Hungary. Of this original one may perhaps form some idea from the dainty precision and purity of outline noticeable in the kindred picture from the Weber Collection, now belonging to Mrs. C. P. Huntington of New York, representing a youthful Saint floating between two angels. All the angels recall, of course, Credi's stucco sketch in the Victoria and Albert Museum, and the drawing for an angel in the British Museum (Berenson, "Florentine Drawings," No. 691,

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Plate XXIX), both for the Fortiguerra monument at Pistoja. In his larger "St. Mary Magdalen" at Berlin (No. 103), that Saint and the angel holding the chalice are almost identical with the figures here.

PIERO DI COSIMO

Florentine. 1462-1521. Pupil of Cosimo Rosselli; influenced by Verrocchio, Signorelli, Filippino, Leonardo and Credi.

76 MADONNA AND CHILD. The Virgin is seated between two windows opening on a pleasant landscape, and wears a cherry-red dress, a blue mantle and a greyish blue scarf. The Child, naked except for a brownish scarf, stands on her right knee, clinging to her neck and looking to her left as does His Mother.

Wood. Octagonal. H. 34 in. W. 27 $\frac{3}{4}$ in.

Doubtless a fragment of an altarpiece from Piero's middle years, when he was already under the influence of Filippino and just beginning to approach Credi.

SCHOOL OF PIERO DI COSIMO

77 YOUTHFUL BAPTIST. He stands, a boyish figure, wearing a skin, with his right hand on his breast and his left holding a slender cross. All about him is a pleasant landscape of hill and stream. In the middle distance a walled town with a winding road beyond.

Wood. H. 10 in. W. 6 $\frac{3}{4}$ in.

Not easily placed, but closer to Piero di Cosimo than to any other master of the time and school to which this mildly attractive panel clearly belongs.

FRA BARTOLOMMEO

Florentine. 1475-1517. Pupil of Piero di Cosimo, influenced by Leonardo and Michelangelo.

78 ADAM AND EVE. An underpainting for a picture. Adam, seen in profile to left, sits naked on a rock, his right hand resting on a hoe and his left touching the stone. He is little more than outlined. Eve, slightly

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draped, approaches him, holding one child in her arms and leading another. She is somewhat more fully modelled. Background and middle distance of romantic landscape with rocks and steep-roofed thatched cottages. The graceful trees on the right almost painted, the rest scarcely laid in.

Wood. H. 12 in. W. 9 in.

Reproduced in the *Burlington Magazine*, Vol. IX, facing page 352.

This exquisite sketch is mentioned in the deed of separation drawn up between Fra Bartolommeo and Mariotto Albertinelli in Jan. 1512, where it is described as "a small picture from the hand of Fra Bartolommeo representing an Adam seated and an Eve standing" (Marchese, *Memorie dei Pittori, etc. Domenicani*, Genova, 1869, Vol. II, p. 547). This makes it probable that the little picture was not undertaken before 1509, the date of the beginning of the partnership, although the slender figure and the oval of Eve's face would seem to point to a somewhat earlier date.

Drawings obviously made for this composition are not known, but one sheet in the Uffizi (Berenson, "Florentine Drawings," No. 239, Plate LXXXVIII) comes very close to the Eve, and another in chalk (*ibid* No. 373) is even closer to the Adam.

LEONARDO DA PISTOJA

Florentine. 1483- after 1518. Follower of Fra Bartolommeo and Raphael.

79 HOLY FAMILY. The Blessed Virgin sits facing to the left with the Child astride on her knee. St. Elizabeth stoops bringing up the infant Baptist, and above her shoulder appears St. Joseph. To the right a green curtain.

Wood. H. 38 in. W. 32 in.

A typical work of this happily rare plagiarist. The design and the types curiously combine Fra Bartolommeo and Raphael, but the colouring is much more the latter's.

BACCHIACCA

(FRANCISCO UBERTINI)

Florentine. About 1494-1557. Pupil of Perugino and Franciabigio; influenced by Andrea del Sarto and Michelangelo.

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✓ **80** ADAM AND EVE. Adam, wearing only a loin-cloth, sits on his mantle resting, with his left hand on the tip of his mattock. Eve, also nearly naked, stands with her head in profile facing him, one child on her left shoulder and another clinging to her side. Background of forest.

Wood. H. $13\frac{1}{4}$ in. W. $10\frac{3}{4}$ in.

Reproduced in Morelli's "Galerie Borghese," facing p. 134.

Morelli (*loc. cit.*) points out how this little composition, which he would date about 1518, was inspired by the cartoon in Venice for Perugino's "Apollo and Marsyas" now in the Louvre. The children are closely paralleled in what may have been a companion to this panel, the late Dr. Schweizer's "Leda." The action of Eve with the babe on her shoulder closely resembles the woman on the extreme right in the "Moses striking the Rock" of the Giovanelli Collection in Venice, by the same painter.

ANDREA DEL SARTO

Florentine School. 1486–1531. Pupil of Piero di Cosimo; influenced by Fra Bartolommeo and Michelangelo.

81 PORTRAIT OF A YOUNGISH MAN. He is seen almost down to the knees, seated, nearly in silhouette to left, but with his head turned towards us and looking straight out. His right hand is held up as in conversation and his left hangs limply over the arm of his chair. He wears a flat cap of dark cloth and through the armhole of his sombre doublet projects a full white sleeve reaching to below the wrist. Dark grey background.

Wood. H. 26 in. W. 18 in.

Were this picture in perfect condition, it would deserve to rank among the masterpieces of Andrea del Sarto in particular and of Florentine portraiture in general. Here there are no subtleties and no allurements, but a presentation of a character in terms so direct and so palpable as to attain the essential reality of the monumental style. That, far behind this, there lies the inspiration of Michelangelo, is certain, but it is as assimilated as in Andrea's Scalzo Frescoes, than which nothing more genuinely Michelangelesque was ever created.

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DOMINICO PULIGO

Florentine. 1492-1527. Close imitator of Andrea del Sarto.

82 THE MAGDALEN. She is seen down to the waist holding a vase in the fingers of her left hand and pointing towards it with her right. Her dress is pink and purplish grey.

Wood. H. 21 in. W. 15 in.

An early work, a little heavier than usual, betraying a touch of Franciabigio's influence.

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PONTORMO
(JACOPO CARUCCI)

Florentine. 1494-1556. Pupil of Andrea del Sarto; influenced by Michelangelo.

83 PORTRAIT OF ALESSANDRO DEI MEDICI. He is perhaps no more than twenty-five, with thoughtful yet lively eyes, strong nose, and sensual mouth — on the whole, an intellectual as well as an attractive countenance. He is dressed in a dark coat, with a mantle thrown over it, and a biretta with lappets frames his face. He is seen, not quite to the knees, and sits holding in his lap a square white paper on which, with a stilus, he has been drawing a profile. His surroundings suggest a Florentine interior.

Wood. H. 39 in. W. 31 $\frac{1}{4}$ in.

From the middle years of Pontormo's career and a masterpiece by this Lorenzo Lotto of Florence. This fascinating face obviously recalls Duke Alessandro, the young tyrant of the Medici blood, who, thanks to the favour of Pope Clement VII, was Duke of Florence from 1531 till his assassination in his twenty-seventh year in 1537. Aware of the extreme caution required in identifying portraits, the present writer was hesitating as to whether he should state that this was the likeness of Alessandro, when Mr. Clapp, to whom the photograph has been shown, pointed out that it must be the picture referred to by Vasari. As Mr. Clapp has discussed this in detail in the *Rassegna d'Arte* for April, 1913, we need not insist upon it here.

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84 PORTRAIT OF BARTOLOMMEO DI LORENZO GUALTERETTI. He is seen half length, leaning forwards, with hands crossed on a brown parapet. To the left is the base of a column. In his jewelled fingers he holds a paper on which is printed the motto COMPORTA ET ASTIENTE (hold on, and abstain). He wears a black cap and black coat with white embroidered collar and cuffs, one link of a gold chain appearing on his chest. His beard and eyes are brown.

On the base of the column, the inscription:—

BART. DILOR. GVALTEROTTI
DÉTÀ DANNI XLII.
L'ANNÒ M. D. L.

Wood. H. 30 in. W. $22\frac{3}{4}$ in.

A typical work of Pontormo's last years.

FRANCESCO SALVIATI

Florentine. 1510-1563. Pupil and follower of Bronzino; influenced by the Venetians.

85 HEAD OF A LADY. She is under thirty, and is seen full face, looking straight out and smiling. Her forehead is ample and her features well cut. Upon her neck, which is well exposed, she wears a necklace consisting of perfectly angular links joined by pearls. Over her ringlets a broad-brimmed hat.

Wood. H. $16\frac{3}{4}$ in. W. $11\frac{1}{2}$ in.

86 HEAD OF CLEOPATRA. (?) The serpent twines around her right arm and shoulder. The left breast is slightly draped. She wears a pale red kerchief on the back of her head.

On Wood. H. 28 in. W. $22\frac{1}{2}$ in.

By the same hand as the two heads in the Borghese Gallery ascribed by Morelli to Salviati.

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SANTI DI TITO

Florentine. 1536-1603. Pupil and follower of Bronzino.

87 PORTRAIT BUST OF SENATOR CARLO PITTI. He has short curly grey hair and beard, and wears a dark blue coat with red lining. Over it hangs a gold chain from which dangle a lion of St. Mark's and two medals, the latter each containing a profile head, in one case a cardinal's. The right hand rests on a book. Greyish brown background. At the top runs the following inscription:—

CARLO. DI. ALESSANDRO. PITTI: SENATORE. PROTETTORE.
ET. DIFENSORE. DELLA. (I)URISDITIOME. ET. DOMN. FIOREN-
TINO. ANNI. 63. 1546

Wood. H. 34 in. W. 26 in.

Reproduced in the *Burlington Magazine*, Vol. IX, facing p. 357.

The attribution is based on the kinship of the work with that of Bronzino, and on the fact that Santi was, in portraiture, the best of that master's followers. As for Carlo Pitti, he was born in 1522 and died in 1586, having served his country in various capacities (Cf. Mr. Horne's very learned remarks in the *Burlington Magazine*, Vol. IX, p. 426). The inscription is later, and has obviously been tampered with. The date, now reading 1546, must originally have been 1586.

SIENESE SCHOOL

PAINTINGS

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DUCCIO DI BUONINSEGNA

Active 1279 to his death in 1319. Heir to the best traditions of Byzantine art, which he may have acquired at Constantinople itself.

- 88** BUST OF AN ANGEL. Seen full face, with wings half spread out, his right hand on his breast, and in his left a reed.

Wood. H. 9 in. W. $6\frac{1}{4}$ in. Rounded top.

Doubtless from a polyptych. Unfortunately it is too much rubbed away to give an adequate idea of Duccio's style. An almost exact replica, by an inferior hand, but in much better preservation, may be seen in Berlin (III, 43).

UGOLINO DA SIENA

Sienese. Died about 1339. Pupil and close follower of Duccio.

- 89** THE PROPHET DANIEL. On a sharply pointed panel with gold ground, the youthful figure is visible to the knees, looking down a little to our left. He is smooth faced, and wears a kind of mitre, holding in his left hand a scroll. On this are painted the following words out of the Vulgate (Daniel, Cap II, vers. 45):— LAPIS ASCISUS È[st] DE MÔ[n]TE SINÈ MANIBUS. On our left on the gold ground, the letters DANI.

Wood. H. $18\frac{1}{4}$ in. W. 10 in.

A typical example of this timid and uninventive but rather dainty follower of Duccio. The mitre is curiously shaped, as if folded out of paper. The reason why Daniel should be wearing it is connected perhaps with the fact that in

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early Christian art he is represented wearing a Phrygian cap. Identical or similar mitres, crowning perhaps semi-royal personages may be seen in Duccio's "Christ in Limbo," which forms part of his famous "*Maestà*" at Siena.

- 90** THE CRUCIFIXION. On a pointed panel gilt and gauffered, we see Our Lord on the cross. On the right the beloved Disciple wringing his hands. On the left our Lady looking at Her Son. The Magdalen embraces the foot of the cross.

Wood. H. 13 in. W. 6 in.

The types, the treatment of the hair and the draperies make it more than probable that, of all the close followers of Duccio who might have painted this little panel, Ugolino is the one to whom it should be attributed.

—

PIETRO LORENZETTI

Sienese. Active 1305-1348. Pupil of Duccio; influenced by Simone Martini, and the Sculptor, Giovanni Pisano.

- 91** MADONNA ENTHRONED. The Virgin is wrapped in a gold and blue embroidered mantle, and sits on a grand throne inlaid with mosaic, leaning sideways and turning to right. The Child, who wears a tunic, sits on her left knee and looks down blessing the monk who kneels below looking up with a fervent expression. The monk is designed on a much smaller scale.

Wood. H. 49 in. W. 29 in.

This is a work in Pietro's largest style, painted not long after the Arezzo polyptych of 1320.

- 92** SHUTTERS OF A TABERNACLE. These consist of three rows of panels, each of the two lower rows containing four panels, whilst the top row contains but two, which are of less height than the others and have curved tops. In these is represented:—

THE ANNUNCIATION. In the panel to the right Our Lady, sitting, enfolded in ample draperies, starts back with her right hand raised before her. On a settle behind her lies an open book, and in front of her stands a golden vase with three lilies in it. In the left panel the Announcing Angel alights

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before her on bended knee, his right hand raised as if in blessing, while from his left a scroll unrolls itself.

The panels of the two lower rows are tall and narrow, and each contains a single figure painted on a gold ground. The subjects (from right to left) are the following:—

(MIDDLE ROW) ST. ANDREW, A BISHOP, ST. BARTHOLOMEW, ST. LAWRENCE (or ST. STEPHEN).

(BOTTOM Row) ST. DOMINIC, ST. FRANCIS (represented as receiving the stigmata), ST. AGATHA, ST. LUCY.

Wood. H. 19 in. W. 19 in.

These panels must have been framed together in the seventeenth century, and it was then that the medallion with Papal keys was painted between the curved tops of the uppermost panels.

These are among the most spirited, brilliant and attractive creations of the Sienese School. One is at a loss as to their exact authorship. They do not perfectly coincide with any unquestioned work of Pietro's, being more radiantly clear and golden in colour, and of a blither, gayer spirit. Nevertheless they are too close to him in every way to be by anyone but a very near follower, and among these there is none who attains to a quality so worthy of the master himself. It is thus better to assume that they are by him until more precise acquaintance with Sienese art proves or disproves the attribution.

—

BARNA

Sienese. Active middle decades of fourteenth century. Follower of Lippo Memmi and the Lorenzetti; one of the most gifted and tragic-minded of Medieval artists. He seems to have died in his early prime.

93 THE CRUCIFIXION. A tall gabled panel, against the gold ground of which we see our Lord on the Cross. Below on our right are three men-at-arms in chain-mail and all the military finery of the time; to our left we see the Blessed Virgin and another figure, and the haloes of two others behind them.

Wood. H. 22½ in. W. 9½ in.

This little masterpiece has the great distinction and lofty style of Barna. The

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only other panels by him known are the "Crucifixions" in the von Kaufmann and Walters Collections at Berlin and Baltimore, a "Christ Bearing the Cross" belonging to Mr. Robert Benson, in London, two "Madonnas," one in the Musée at Le Mans and the other at Mr. Berenson's in Florence, and a small "Madonna and Saints" (Peter and Paul, and Angels) belonging to Mr. Joseph Lindon Smith, of Boston, U. S. A.

FRANCESCO DI VANNUCCIO

Sienese. Active 1361-1388. Close to Bartolo di Fredi. A small reliquary-like panel, painted on both sides, signed, and dated 1370, may be seen in Berlin (No. 1062b). Another similar painting is in the R. von Kaufmann collection in Berlin (No. 84, Plate LI of Catalogue).

94 CRUCIFIXION. Christ hangs on the Cross whilst the Virgin Mary and the Evangelist stand at its foot and under its arms float two Angels, one receiving His Precious Blood and the other lamenting.

Bright colours on gold ground. The types and expression somewhat anticipate Giovanni di Paolo. Of the inscription on the frame only the words HOC HOPUS are legible, but the rest seems to have been a dedication, and not a signature.

The panel and the frame are one, the measurements being:—H. 12½ in.
W. 8½ in.

BARTOLO DI MAESTRO FREDI

Sienese. About 1330-1410. Follower of Lippo Memmi and the Lorenzetti; influenced by Barna.

95 AN OBLONG PANEL which must have served as a *predella*, that is to say, the decoration for the base of an altarpiece. It is all gilt and worked with ornaments in relief, between seven medallions. Each of the medallions contains a half length figure. In the middle is the Dead Christ: to our right we have the Evangelist, St. Michael and St. Lawrence to our left, the Blessed Virgin, St. Andrew and St. Antony Abbot.

Wood. H. 9½ in. W. 73½ in.

From the early period of Bartolo's career, and close to Lippo Memmi.

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96-97 TWO UPRIGHT PANELS, each with its Gothic frame attached in relief and the ground covered with gold. In the one, we see St. Antony Abbot, with his flowing white beard slightly forked, his staff in his right hand, and a book in his left; while in the other, is St. Thomas Aquinas, in black cowl and mantle, with a dove whispering into his left ear, and a book in his hands.

Wood. Each: H. 16 in. W. $6\frac{1}{4}$ in.

In every way worthy of Bartolo, and close enough to him to make the attribution more than probable. Nevertheless, there is something about these two panels which does not quite fit into the present writer's notion of Bartolo.

—
SIENESE (?)

ABOUT 1400

98 TWO DELICATELY WROUGHT LITTLE GILT PANELS, framed together, and by the same painter. On the one is the Baptist, and on the other St. James.

Wood. Each panel H. $11\frac{3}{4}$ in. W. 5 in.

It is difficult to place these figures, with their intense expression and precise workmanship. There can be no doubt that they were painted about 1400, but where? Less improbably at Siena than elsewhere.

—
TADDEO DI BARTOLO

Sienese. About 1362-1422. Pupil possibly of Jacopo Mini, and follower of Bartolo di Fredi.

99 MADONNA ENTHRONED. The Child sits in her lap, and St. James and the Baptist are seen to right and left. On gold ground.

Wood. H. 11 in. W. 8 in.

100 MADONNA ENTHRONED. Four angels and two cherubim surround her. In the gable above, the Crucifixion. Gold ground.

Wood. H. $13\frac{3}{4}$ in. W. $6\frac{3}{4}$ in.

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101 ST. DOMINIC APPEALING TO A KING. He kneels with a manuscript from which rays of light are emitted, before an elderly King. Six cardinals look on excitedly. All in an interior with open arches. Wood. H. $14\frac{1}{2}$ in. W. 13 in.

A rough, sketchy fragment of a *predella*, inspired by Pietro Lorenzetti's fresco in S. Francesco at Siena.

DOMENICO DI BARTOLO

Sienese. About 1400–1449 (?). Pupil perhaps of Taddeo di Bartolo; influenced by the earliest Florentine Naturalists. In him Nature made an unsuccessful attempt at a Piero della Francesca.

102 MADONNA. Wearing a blue ermine-lined mantle over a gold embroidered dress, she looks slightly to our left with a somewhat piteous expression. The Child in her arms, who is nude but for a red drapery over His right leg, looks straight out with round eyes. He blesses with His right hand, and with His left holds a scroll containing a pious sentence. The haloes are gauffered and jewelled. A lily and roses frame in the picture.

Inscribed on the frame below:—DOMENICVS DE SENIS ME PINXIT ANNO DOMINI MCCCCXXXVII.

Reproduced in *Rassegna d'Arte Senese*, 1910, facing p. 72.

Wood. Entire panel, H. $20\frac{1}{2}$ in. W. $13\frac{3}{4}$ in.

Very close to the Madonna in the Perugia polyptych of 1438, but more tender in feeling, and more carefully worked.

PRIAMO DELLA QUERCIA (?)

Sienese. Brother of the famous sculptor, Jacopo. Mentioned 1439–1453. Follower of Sassetta; influenced by Domenico di Bartolo.

103 ST. SEBASTIAN. Half length, with breast and right arm and shoulder bare, the rest covered with a red and green mantle. He holds an arrow daintily in his left hand, and perhaps another arrow which is visible was held in his right.

Wood. H. 16 in. W. $11\frac{1}{2}$ in.

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104 HEAD OF ST. STEPHEN OR ST. LAWRENCE.

Wood. H. 13 in. W. 11 in.

These are fragments of an altarpiece in the affected style of the weaker Sienese working between 1425 and 1450. They suggest the "Madonna and Angels" at Volterra, a fragment of another altarpiece known to have been painted in 1443 by Priamo. If the "Madonna and Angels" in the Siena Gallery (No. 207) is by him also, as seems likely, it would then be logical to assign these two fragments to an earlier phase of the same painter.

GIOVANNI DI PAOLO

Sienese. 1403 (?)–1482. Pupil probably of Paolo di Giovanni Fei, and close follower of Sassetta.

105 WAY TO GOLGOTHA. Our Lord, in a long pink robe, carries a huge Cross. Two executioners help Him with it, another beats Him and still another tries to push away His Mother and keep back the crowd pouring through the gate. Background of towers, walls, and a column (reminiscent of Trajan's), all of variegated colours.

Wood. H. 12 in. W. 12½ in.

SANO DI PIETRO

Sienese. 1406–1481. Pupil and follower of Sassetta.

106 MADONNA AND ANGELS. The Virgin is seen to the waist only, dressed in blue, facing slightly to our left. The Child in her arms wears a red mantle over a purplish pink embroidered tunic. He holds a bird in one hand and cherries in the other. The heads of four Angels, garlanded with olive leaves, appear on the gold ground above.

Wood. H. 16 in. W. 12 in.

LORENZO VECCHIETTA

Sienese. About 1412–1480. Architect, sculptor and painter. Pupil of Sas-

setta; influenced somewhat by Domenico di Bartolo, by Donatello, and possibly by Domenico Veneziano.

107 MARRIAGE OF THE BLESSED VIRGIN. In the choir of an Italian Gothic building, behind the round arches of the transept, in the centre of the black and white pavement, stands the high priest holding the Blessed Virgin's wrist, while Joseph puts the ring on her finger. A group of women to our right, and on our left the irate suitors. Some of the heads are obviously portraits. The side chapels in the nave are shallow and rounded with shell-like vaultings. Above the capitals, against the pilasters, little nude boys are trumpeting or playing on the flute or on cymbals.

Wood. H. 9 in. W. $17\frac{1}{2}$ in.

Reproduced in Venturi's "Storia," VII, 475 Parte II, 248-251.

108 VISITATION. On the splendidly paved space between two magnificent palaces, in the centre of the composition, the Blessed Virgin with both her hands holds the hands of Elizabeth. The older Saint, just stepping out of her porch, is followed by Zacharias and three young women. On our left five other young women follow in the train of the Virgin, one of them leading a child by the hand. The space is closed at the back by a wall of fine masonry, decorated on the top with three naked little boys supporting a heavy garland.

Wood. H. 9 in. W. $17\frac{1}{2}$ in.

Reproduced in Venturi's "Storia," VII, 476 Parte II, 252-255.

These two rectangular pictures must have formed part of the same *predella*, or decoration for the base of an altarpiece for they are identical in style, in types and in colour. Although they are beyond a doubt by Vecchietta, they yet stand enough apart from that fascinating artist's other works not only to assure us that they go together, but that they must have been painted under some unusual star. The action is more energetic, the construction more careful, the draperies very much more functional than customarily; how are we to account for these features? Perhaps Florentine influence was the cause, a longish visit to the rival on the Arno, and hours spent with its masters and their works. Masaccio and Uccello, but still more Domenico Veneziano, and most of all Donatello, seem to have inspired Vecchietta while painting these two beautiful panels. The naked little boys he might have come by without leaving Siena, for he could not have helped getting such forms thoroughly stamped on his memory during the years 1450-3, when he was frescoing the

SIENESE SCHOOL

same Baptistery for the font of which Donatello had created perhaps his loveliest little *Putti*. But it would seem as if the elderly man with the forked beard among the suitors in the Marriage were surely a portrait of that great sculptor, and at an age far beyond that which he had reached when at Siena in 1428: so that it may be inferred that at a much later date, and probably in Florence, Vecchietta made the personal acquaintance of the elder and far mightier artist. The date of these panels is easily determined. They must have been painted after the frescoes in the Siena Baptistery of 1450-53, and before the Uffizi altarpiece of 1457.

NEROCCIO DI LANDI

Sienese. 1447-1500. Sculptor and painter. Pupil of Vecchietta, and for years partner of Francesco di Giorgio.

I 09 MADONNA AND SAINTS. The Virgin sitting, visible only down to the knees, stoops slightly to left, holding the Child on a cushion on her right knee. On her right and left are St. Jerome and St. Catherine of Siena.

Wood. H. $21\frac{3}{4}$ in. W. 15 in.

A singularly unstereotyped example of this somewhat limited although always exquisite artist. The action of the Child blessing goes charmingly with the expression of his delicate wistful face.

MATTEO DI GIOVANNI

Sienese. About 1435-1495. Pupil possibly of Domenico di Bartolo; strongly influenced by Vecchietta, and, later, by Pollajuolo.

I 10 MADONNA AND ANGELS. Against a blue sky the Blessed Virgin is seen down to the waist, holding the naked Child in her hands, while two sweet-faced, curly-headed angels stand by adoring. Ivory tone.

Wood. H. 23 in. W. 15 in.

Reproduced, *Rassegna d'Arte*, 1905, p. 121.

This is a picture of Matteo's early maturity, painted soon after the

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"Madonna enthroned with four Angels" (Siena Academy No. 286) of 1470. The Child and the right hand of the Virgin are almost identical with those of the panel in S. Sebastiano in Valle Piatta at Siena.

I I I CAMILLA. She is engaged with her companions under the walls of Laurentium in the Battle between the Latins and the Trojans which ended in her death (Vergil, Aen. XI, 648).

Wood. H. $14\frac{3}{4}$ in. W. $40\frac{1}{2}$ in.

Photo. New Gallery, 1893-4, No. 162.

A most spirited composition, forming a delightful pattern of graceful and martial figures in action, with their swords flashing against the horizon. In the women, the influence of Francesco di Giorgio is manifest. We should date this *Cassone* picture somewhere about 1480.

Not long ago this painting formed the best of a triad in the Butler Collection, all of the same shape, of nearly the same dimensions, and treating the story of Camilla. The one here is far and away the best of the three. One less excellent, representing Camilla swimming the Tiber, a picture painted in part by Matteo's assistant, Cozzarelli, is now in the Metropolitan Museum of New York.

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GUIDOCCIO COZZARELLI

Sienese. 1450-1516. Assistant and imitator of Matteo di Giovanni. Usually little but a caricature of his master, he nevertheless has a few rare and delightful moments of imaginative feeling and colour.

I I 2 MADONNA AND SAINTS. The Virgin is seen holding the Child, with St. Bernardino on one side and St. James on the other. Half length figures on a gold ground.

Wood. Frame one with the panel. H. 20 in. W. 15 in.

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ANDREA DEL BRESCIANINO

Sienese. Active from 1507 to after 1525. Pupil probably of Pacchia; influenced by Beccafumi, Fra Bartolommeo, Raphael, and Andrea del Sarto.

SIENESE SCHOOL

I I 3 PORTRAIT BUST OF YOUNG MAN. He turns slightly to left but looks straight out of the picture, with his right hand on his breast. He has an attractive open countenance, and appears to be scarcely more than five and twenty years of age. Over his brown hair, which falls straight to his shoulders, he wears a black cap, and above his white frilled shirt a black coat. Brownish background.

Wood. H. $26\frac{1}{2}$ in. W. 20 in.

A very Raphaelesque work, and so close to the one at Montpellier still ascribed to Raphael, that the acceptance of the one entails that of the other (Cf. Gazette des Beaux Arts, March 1907 "Le Portrait Raphaelesque de Montpellier"). An exact replica of this portrait belongs to Lord Berwick.

I I 4 MADONNA AND SAINTS. The Blessed Virgin seated holds the naked Child on her right knee, and with her left hand daintily presents an open book for St. Catherine of Siena to look into. On the left, the naked, arrow-pierced St. Sebastian, and below him the infant Baptist, with hands in prayer and the scroll bearing the words ECCE AGNUS DEI.

Wood. H. 26 in. W. 20 in.

Feeble but not unpleasant, and certainly a very characteristic work. The Madonna is a better version of the one in the Collection of Baron Chiaramonte Bordonaro at Palermo, and the Catherine is a replica of the one at Count Lanckoronski's in Vienna.

BECCAFUMI

Sienese. 1485-1551. Pupil of Pacchiarotto; influenced by Sodoma, Fra Bartolommeo, Raphael and Michelangelo.

I I 5 A FATE. She sits hunchbacked and sharp-featured in profile to right, clasping her knees, with a distaff in her lap. A fragment.

Fresco. Round. Diameter, 14 in.

The rapid handling and the folds of the draperies are characteristic of Beccafumi in his Raphaelesque manner.

CENTRAL ITALIAN SCHOOLS

PAINTINGS
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CENTRAL ITALIAN SCHOOL
—
PIETRO CAVALLINI

Active from about 1270 to about 1315. Roman. Heir to Roman traditions invigorated by contact with Byzantine artists.

SCHOOL OF PIETRO CAVALLINI

116 NATIVITY AND ADORATION. On the steep ledge of a bluish rock, on a red mattress reclines the Blessed Virgin looking to her left at the coffin-like crib in which lies the Holy Child wrapt in swaddling clothes. By the crib lie an ox and an ass of unusually small size. To the right edge of the rock clings an angel looking at the Virgin. On the corresponding left side, another angel. A third angel, with a face of ecstasy, greets the rising sun. The Star of Bethlehem shines over the Virgin's head. At her feet kneel the three Magi, the eldest in front with his crown thrown down and a precious casket in his hands. The two others gaze at the Star at which one of them is pointing. Under the ledge of the rock (which, by the way, presents the accidental aspect of a glacier) two women are bathing the Holy Child in a goblet-shaped marble bowl. On the right Joseph with his flowered staff sits in tearful contemplation; on the left the two shepherds look up at the Star.

Wood. Arched top. H. 14 in. W. 11 in.

Reproduced in *L'Arte*, 1905, p. 425.

This little panel is an interesting document in the history of Italian painting just before Giotto's triumph. Iconographically it is still very "Byzantine"—a term by which nothing more controversial is implied than would be by

the expression "pre-Giottesque." Thus, the episode of the two women washing the Holy Child in a goblet-shaped marble bowl, seldom found after Giotto but almost never absent in pre-Giottesque and perhaps never in Byzantine treatments of the Nativity, is very conspicuous here. No less distinctly Byzantine is the mattress on which the Madonna is reclining. Most Byzantine of all, is the immense importance given to a luminary in the sky (which our artist, however, seems to regard as the rising sun, distinguishing it from an ordinary star which he places above the Virgin's head) which in real Byzantine art, as for instance in the mosaic at the Martorana in Palermo, emits out of a vast disc beams in the shape of a stout bamboo reaching down to the Child. Nor need it be especially insisted upon that every other particular of this panel is pre-Giottesque if not Byzantine. Indeed, the nearest approach the present writer can find to this panel from a purely iconographic point of view is in a Byzantine ivory diptych that once belonged to Sir Thomas Carmichael. Of this one valve displayed the Saviour and eight significant moments of His life, and the other Our Lady with as many from hers. In the first episode of the former we find, as in our painting, the Virgin reclining with the crib beside her, Magi bringing offerings, angels to right and left, the light represented like a huge rope dangling down toward the Child, and below the two women washing Him, and Joseph meditating. Only, instead of two there is but one shepherd, and that one is above on the right and not below on the left.

It may occur to one to ask why our painting is not really Byzantine, and an answer is by no means easy. It is true that the blond colouring and the technique suggest the West and Italy, not the East and Constantinople, but, on the other hand, few Byzantine panel paintings as ancient as this have come down to us. The sense of form, too, is more robust, more substantial than we are accustomed to in the painting (chiefly of miniatures, it must be allowed) of Byzantium. There is something here of the fulness and inner substance of Niccolò Pisano and the South Italian art he descends from, particularly in the all but classically beautiful figure of the younger woman attendant. This same figure, it might however be argued, points perhaps to one of those returns to Antiquity to which Byzantine art was periodically subject.

But whatever may have been the case in the rest of Europe, the connection between South and even Central Italian and Byzantine art was very close. In view of the broadly obvious Constantinopolitan influence exerted all over Italy through both bronze and mosaic, not to speak of the minor arts, it might scarcely seem necessary to remind students of the inevitable effects of such influence; and yet there are writers of vogue who ignore or even deny them.

But who will seriously question the intimate relation of Duccio or Cavallini, the two most eminent painters of Italy before Giotto, with the art of Byzantium?

The Byzantine elements in this little panel need not surprise us, even if we remain convinced, as we do, that it really is Italian, and, more precisely, Roman. The real reasons for the conviction are scarcely to be stated except in a vast treatise, for they are vague, manifold and microscopically minute, as all so-called instinctive reactions must be, based, as they are, on a vast, endlessly detailed experience. Among superficial justifications, we may observe that there is nothing in our panel which is more Byzantine than Duccio, nothing which cannot be accounted for by supposing it to have been painted by a very close follower of Cavallini.

Happily terms of comparison are not wanting. Cavallini's mosaics of 1291 in S. Maria in Trastevere in Rome would not perhaps furnish materials whereabouts to judge whether a small painting on wood was really from his own hand or not, but they more than suffice to establish a close affiliation. Two of these compositions give the data required. They are the "Nativity" and the "Birth of the Virgin." The way Our Lady reclines in our panel is very close to her figure in the one, and to that of her Mother in the other, not only as to silhouette but as to the minutest details of draping. The attendant women in the "Birth of the Virgin" are even more classical than in the panel, and the naked little bodies of the children are extraordinarily alike. The shepherd has the identical action and gesture in the panel and in the mosaic "Nativity." The crib in both has the same mistakes in perspective. The great luminary and the Star of the one are paralleled in the other. The Joseph in the mosaic holds his head in his hand, but is nevertheless as a pattern nearly identical with the one in the panel. Only, the mosaics throughout are more touched with Byzantine returns to classicism, of which an excellent instance is the bit of late Greco-Roman genre representing the shepherd boy piping to his flock. How near to the Greek world Cavallini remained may be inferred from the fact that in the "Birth of the Virgin" she as infant is labelled in Greek. This point is made with the object of suggesting that if Cavallini was so classical and Greek and yet not a Byzantine, the Byzantine and classical elements of our little panel do not preclude its being Italian, and the more so as they are less pronounced. It must in all probability be by a close follower of Cavallini, one who might have been heard of later as Giotto was, but for the "Babylonian Captivity," namely the desertion of the Papal Court from Rome which cut down one of the fairest promises for art that Italy ever had.

ALEGRETTO NUZI

School of Fabriano. Died in 1374. In his earliest phases, as in a small triptych at Detroit (Michigan), he is scarcely to be distinguished from the Florentine Bernardo Daddi, whose pupil he must have been. Contact with Andrea da Bologna or other Bolognese and Riminese Giotteschi may have had a certain not very considerable effect on his development.

I I 7 THE EVANGELIST. A half length youthful figure, seen on a gold ground, with his head against a delicately worked halo, holding a book with both hands.

Wood. Ogive. H. 26 in. W. 15 in.

A suave conception, anticipating late Umbrian dreaminess, yet a relatively early work, close in character to the row of Apostles at Strasburg (No. 202a).

I I 8 DIPTYCH:—(a) MADONNA. She is seen down to the waist, looking a little to our right. She holds the sturdy Child in her left arm. He is dressed in a scalloped robe and holds a finch. Gold ground.

(b) THE DEAD CHRIST. He rises, seen from the hips up, out of the tomb, with hands crossed and head drooping slightly to our left. Gold ground.

Wood. H. 14½ in. W. 9 in. each.

A work, not of the highest quality, but characteristic enough to be in all probability autograph. The Madonna is so close to the one in the Apilo polyptych of 1366 that this may be considered but little later in date. The Christ is somewhat more advanced and a trifle more naturalistic, and thus probably later, than the same subject at the Casa Fornari in Fabriano.

SCHOOL OF ALEGRETTO NUZI

I I 9 MADONNA. She is dressed in a mantle striped with gold in archaic fashion, over a brocade tunic, and holds the Child against her left shoulder. He is naked to the waist. Gold ground, and in each corner of the panel a conventionalized lily.

Wood. H. 18 in. W. 16 in.

A work that has suffered a good deal and is therefore less easy to classify with exact precision. Its close affinity with the style of Alegretto is obvious,

although it is probably by a pupil nearer to Ghisi than to himself. The gold stripes hark back nearly a century. The splendour of the stuffs is a characteristic of the schools of Fabriano, Camerino and San Severino.

FOLLOWING OF ALEGRETTO NUZI

I 20 A TRIPTYCH, consisting of a pointed panel containing the "Nativity," standing on a base, whereon is painted a small figure of the "Madonna"; and two shutters, the one containing the "Crucifixion," and above it the Virgin Annunciate, and the other "Ss. James, Nicholas, Antony Abbot and Catherine," and above them the "Announcing Angel." The "Nativity" takes place in front of a roughly pyramidal rock hollowed out into a deep cave. At the apex of the panel appears the Eternal, sceptre in hand, sending down His blessing. Below Him float Angels making music or praying, and lower still, over the mouth of the cave, hover four Cherubs. On the left, at the entrance to the cave, the ox and the ass stand behind the manger. Nearer the foreground kneels the Blessed Virgin, a slender, gracious figure, backed by an almond-shaped halo, adoring the Child, Who lies on a similar halo blessing her. To right from within the cave appears Joseph, a benign old man, stooping with hands crossed over his breast, and below him, outside the rock, kneels a beautified elderly nun, with her staff and scrip visible behind her. Pious inscriptions zigzag across the blackness of the open cave.

Wood. Outside panels, each, $17\frac{1}{4}$ in. $\times 3\frac{1}{4}$ in. Centre panel, 18 in. $\times 8\frac{1}{2}$ in.

Perhaps no other picture in this Collection of puzzling pictures has been so bafflingly difficult to place. At times the search grew as palpitatingly exciting as Loti's for Aziade, and it has ended almost as despairingly, for the utmost we can boast of is having found the painter's general address. He was undoubtedly from the Marches, from Fabriano or its neighbourhood, as we must beg students to believe on our authority, inasmuch as the process of proof, though possible, would be both tedious and protracted. Its author, a follower of Alegretto, and akin to Francescuccio Ghisi and Andrea da Bologna, but more Florentine and younger, anticipates in many respects such artists of the same general tendencies as Pietro di Domenico da Montepulciano, or the painter of the frescoes at Riofreddo. He must have worked toward 1400. There exists in the Vatican Picture Gallery, brought thither from the stock of the former Museo Cristiano in the same building, a replica of the "Nativity"

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in this Tabernacle. The Vatican version is, however, oblong, and this has resulted in certain slight variations and additions to meet the different shape. Thus, as there is more space laterally, we see more Angels, more sky, and, on our right, a sleeping Shepherd being waked by one of the Angels. The Vatican version is severer and probably somewhat earlier.

SCHOOL OF FABRIANO

Culminated in Gentile da Fabriano (1360 (?)–1427), but its founder Alegretto Nuzi (q. v.) was scarcely less of an artist, and after Gentile's death it produced painters as remarkable as Francesco di Gentile (q.v.) and Antonio da Fabriano. In the fourteenth century it was subject to Florentine and Bologna-Romagnol influences, and in the fifteenth to Venetian as well.

I 21 ST. FRANCIS RECEIVING THE STIGMATA.

Wood. H. 6 in. W. $10\frac{3}{4}$ in.

This charming *predella* is obviously of the school of Fabriano, but more probably by an immediate precursor than by a follower of Gentile. It is still very precise in line, and, for Gentile himself, too schematic in landscape. The Francis should be compared with the one by Gentile in a representation of the same subject in the Fornari Collection at Fabriano.

SCHOOL OF THE MARCHES

ABOUT 1400

I 22 INITIAL LETTER E.

It is shaped like a flat oval and contains an "Adoration of the Magi." Against a curtain, descending in gentle volutes from its highest point, the Blessed Virgin sits on the extreme right with the Child on her knee. He holds a sceptre in His hand and blesses the old King prostrate at His feet. Behind the latter stand the two other Kings each with a precious vase. Next to the Virgin appears Joseph, and behind the curtain we see, on the one side, a barrel-vaulted, long, thatched hut, and on the other, a steep jagged hill inscribed MONS VICTORIALIS. In the dark blue, star-sown sky appears the Holy Child out of a spiky nimbus

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similar to that which glorifies the head of the eldest Mage below. Above His head is a Cross. He blesses with His right hand and holds a globe in His left.

On Parchment. Greatest height $10\frac{3}{4}$ in., and greatest breadth 15 in.

Fragment of an Antiphonary with notes and the words ECCE AD VENIT DO [minus] — of the Office for the Epiphany. Curiously backward and in most respects still Byzantine, but the costume of the youngest King proves that we already are past 1400. The form of the sceptre, the spiked haloes and the shape of the curtain make it fairly certain that this miniature was illuminated by a painter from the Marches.

OTTAVIANO NELLO

School of Fabriano. Died 1444. Follower perhaps of Alegretto Nuzi, reinforced by stray Florentine and Sienese influences.

I 23 CORONATION OF THE VIRGIN. Our Lady, wrapped in her mantle from head to foot, sits with folded hands over her breast, bending her head to receive the Crown which her Son is placing upon it as He sits facing her. A curtain of gorgeous brocade is held up behind them by Angels whose heads appear over it, and above all are other Angels making music.

Wood. Originally pointed, but the top has been cut off. H. $22\frac{1}{2}$ in. W. $19\frac{1}{4}$ in.

This fragment of a somewhat rustic, but vigorously drawn and sumptuously coloured composition is, like many another picture in this remarkable Collection, far from easy to place. One must, however, conclude—as the painting of the brocade alone suffices to prove—that its author belonged to the region of Fabriano, Gubbio and Sanseverino. Indeed, one is further forced, almost despite one's self, to decide that it must be by Ottaviano Nello. True, it is firmer in modelling, more rhythmic in line, and suaver in feeling than most of his extant works. But, on the other hand, the type of Our Lord's face is so clearly his, and so clearly his also are the ears and the strong large hands, that one is driven to admit that this work must be by Nello, only in an earlier phase than any other known to us. And this is confirmed by the fact that even a tentative study of his chronology makes it plausible that he did not begin as the sloppy and slovenly painter that we encounter at Foligno.

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UMBRO-FLORENTINE

TOWARD 1425

A series of four *Predelle* painted by the same hand for the same altarpiece:

I 24 THE VISITATION. St. Elizabeth and Our Lady fall into each other's arms, while one female attendant, standing in profile in the doorway of a rusticated porch on the right, holds out her right hand toward them, and two other young women, on the left, one in profile and the other full face, look on prayerfully. Below, a leonine cat. Background a crenelated wall with trees behind it.

Wood. H. $8\frac{1}{4}$ in. W. 11 in.

I 25 THE NATIVITY. Under a thatch in front of a cave, with the ox and the ass smelling at Him, the Holy Child lies in an osier crib looking straight at His young Mother, who kneels just outside on our left, adoring Him. On the right, St. Joseph sits on the ground with elbow on knee and hand supporting cheek. Over the rock just above him appears, instead of a shepherd, a Camaldoiese monk, who having no halo or rays, may be a portrait. A huge star, in relief, shines on our left, whence also two angels approach hovering in the air. On the rock again, over the cave, on the right, are sheep, and beyond them woods.

Wood. H. $8\frac{1}{4}$ in. W. $12\frac{1}{4}$ in.

I 26 ADORATION OF THE MAGI. On our left sits Our Lady on a throne with the Child in her lap. His pose is restless and He looks almost angrily at the hoary Mage who kneels kissing His left foot. Joseph totters tremulously beside them, and on the right the two younger Kings appear in all their finery, with a groom leading a horse. Background of rounded hills lit up by a big star painted in relief.

Wood. H. $8\frac{1}{4}$ in. W. $12\frac{1}{4}$ in.

I 27 THE FLIGHT INTO EGYPT. Our Lady sits sideways on the ass which is led by Joseph who turns to our left. On the left two sturdy serving-maids follow, one carrying a bundle on her head, and the other trudging along staff in hand. In the middle distance a palm tree, beyond which a cave and castle-crowned hills, and a human-faced sun beaming down on all.

On Wood. $8\frac{1}{4}$ in. W. 11 in.

The altarpiece for which these four panels must have served as *predelle* was thus 47 inches wide at least.

These succulent little paintings are by no mean artist, although we must rank him below Lorenzo Monaco, Gentile da Fabriano and Fra Angelico, all of whom he recalls. Of the last-named the reminder is too subtle and pervasive to be pointed out in detail. Perhaps the loveliness of the faces and the simplicity of the draperies in the "Visitation" suggest him most distinctly. With Lorenzo Monaco and Gentile da Fabriano the affinities are much closer.

To begin with Lorenzo, one feels him not only in the movement and draping of Joseph in the "Flight," in the male figures in the "Nativity" and in the face of Elizabeth in the "Visitation," but the compositions as wholes at once remind us of several well known ones by the same master.

In his admirable book on Lorenzo Monaco, Prof. Osvald Sirèn reproduces four panels which must at one time have gone together (Plates XV-XVIII). Two now belong to Sir Hubert Parry (Highnam Court, Gloucester), one is in the Kaufmann Collection at Berlin, and the fourth is at Altenburg. No one acquainted with both sets, and comparing subject with subject, will fail to be struck by the singular likenesses in the compositions.

With Gentile the resemblances are more striking still. Very noteworthy are the general tone with its rich warm colour and the heavy medium. These more than all other considerations, establish the probability that the painter of these panels learned his trade not in Florence but in the Marches, at Fabriano or Camerino, under Gentile himself, or perhaps under some one who was their common master. To enter into detail, it is difficult to believe that the prostrate Mage in the "Adoration" is not reminiscent of the one in Gentile's gorgeous "Epiphany." The gayly clad, turbanned and spurred young Kings are Gentilesque, or at all events from the Marches. So is the mantle of the lady on the extreme left in the "Visitation." Of Gentile the landscapes also remind us, those hillsides lit up, as in a toy world, by toy orbs like brass buttons in the sky.

It would be easy to go on by the page calling attention to detail which is characteristic of the Marches and not of Tuscany, but quite enough has been given to make it seem more than probable that the painter of these little panels was a Marchman working in Florence.

It is curious that, while in so far as he recalls Gentile it is the Gentile of the "Epiphany" of 1423, or of the Quaratesi polyptych of 1425, at the same time he should be harking back not to the nearly contemporary works of Lorenzo Monaco at S. Trinita, but to those of an obviously earlier moment. The four scattered subjects which these so closely resemble certainly formed one *predella*,

and Dr. Sirèn presents a good case for their having made up the base to an "Annunciation and Saints" by Lorenzo, once in the Badia and now in the Academy of Florence, the whole evidently not later than 1410.

This fact, coupled with the unusual one of the introduction of a portrayed Camaldoiese monk in the "Nativity," may help some day to identify the author of our *predella*.

It would not be safe to jump to the conclusion that he was Arcangelo di Cola of Camerino, although it is true that this Arcangelo, as is established by documents, was at Florence about the time when they were painted. His reputation, moreover, was not inferior to such a task. Happily we possess two specimens of his art, published and reproduced by Prof. Venturi in *L'Arte* for 1910 (p. 377 et seq.). They are a "Madonna and Angels" and a "Crucifixion" once forming a diptych, belonging now to Mrs. Longland at Abingdon (Oxon). The "Crucifixion" recalls the followers of Agnolo Gaddi, particularly Niccolo di Piero Gerini in the Saints, and Lorenzo Monaco perhaps in the Crucified One, Who, by the way, is curiously realistic. In the draperies there is possibly a suggestion of Masolino. But the "Madonna and Angels" is overwhelmingly Masolinesque, although the composition as a whole is closer to and more on a level with Rossello di Jacopo Franco. Of the Marches there is scarcely a reminder, no matter how faint, unless perchance one of the angels' faces should recall Pietro di Domenico da Montepulciano, whom despite his birth we must regard as more of a Marchman than a Sienese. The student who knew these two panels (one of which is signed) in reproduction only, would scarcely suspect that they were not pure Florentine. The originals, however, reveal the richer colouring and the somewhat "paintier" technique of the Marches.

Now it would take a novice in the business to assume that these two panels alone enable one to lay down rigidly the capacities and range of their painter, Arcangelo. Even for the determination of a straight line two points are necessary, and Arcangelo thus far is known by this one diptych only. As compared, however, with the author of our four panels, he is in this diptych a feebler, more slovenly draughtsman, altogether less certain of his forms, and much less solid in his handling.

Gaye in his collection of documents reveals the existence of another Marchigian painter, a certain Giovann' Angelo d'Antonio of Camerino, who frequented Florence and was intimate with the Medici. Indeed, this person proposes by a letter dated from Camerino April 17, 1451, a match for Giovanni dei Medici. But the writer's style seems that of a youngish man, which he scarcely would be any more if he had painted our *predella* not much later than

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1425. Yet it is not impossible. Florence, however, must have been frequented by many of his and Arcangelo's countrymen, and for the present it is wise not to fix upon the one or the other of the only names that happen to be known to us, as the necessary author of our series.

I 28 THE MARRIAGE OF THE BLESSED VIRGIN. She stands to the left of the High Priest, holding out her finger upon which Joseph places the ring. On our right, four women, on our left two men with staves. The scene takes place in front of a building crudely reminiscent of San Marco at Venice.

Wood. H. $7\frac{1}{2}$ in. W. $10\frac{1}{4}$ in.

This panel must have formed part of a *predella*. Its author is inferior to the one last discussed (No. 124-127), and nearer to Arcangelo di Cola, but on a much lower level still.

FRANCESCO DI GENTILE DA FABRIANO

Umbrian. No known dates, but it may be inferred that he was active from about 1460 to the end of the fifteenth century. Although his father was named Gentile, it by no means follows that he was the great painter, for the name Gentile was fairly common at Fabriano and in the Marches generally. If the famous artist really was his father, Francesco could not have been born after 1428, although he need not have been born before that date. Five signed works are known to the present writer. They are (1) a small Triptych, formerly at the Villa Malta in Rome, now belonging to Mr. F. Mason Perkins of Florence, representing "The Madonna, the Baptist, and Christ at the Column;" (2) an "Ecce Homo" in the Mond Collection (reproduced in Dr. Richter's highly sumptuous and learned catalogue); (3) another "Ecce Homo" belonging to Mr. Ralph W. Curtis, at St. Jean-sur-Mer in the Riviera; (4) a "Madonna" formerly in the Museo Cristiano and now in the Vatican Gallery; and finally (5) the "Portrait of a Youth" in the collection of Mr. A. W. Leatham, at Miserden Park, Cirencester.

These signed paintings enable one to ascribe to Francesco di Gentile, besides the pictures we shall catalogue in this collection, the following works. First, a group obviously early :

MATELICA (near Fabriano). *Museo Piersanti*. A Triptych containing the

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"Crucifixion," "St. Blaise," the "Adoration," "St. Hadrian," and the "Nativity."

A "Crucifixion" with a *predella* containing the "Story of the True Cross."

S. Francesco. Triptych: "Madonna with SS. Antony of Padua and Francis," and a *predella*.

FLORENCE. *Mr. B. Berenson.* A panel painted with a "Madonna and Angels" on one side, and an "Annunciation" on the other.

Mr. F. Mason Perkins. "Pietà." "St. Sebastian."

MILAN. *Brera*, 481. "Madonna in Glory."

482. "St. Sebastian with SS. Antony Abbot and Roch."

And now a group contemporary with or later than the signed pictures:—

BALTIMORE. *Mr. Henry Walters.* "Ecce Homo"—the earliest of that subject.

FLORENCE. *Mr. B. Berenson.* "Annunciation."

GOTHA. Bust portrait of Man.

LILLE. 1092. Bust of St. Sebastian.

ROME. *Colonna Gallery*, 135. Bust Profile of Youth.

Several other pictures at Rome, Naples, Lille and in Scotland, and even in America, might safely be ascribed to Francesco. This, however, is not an exhaustive account, but a brief, and therefore dogmatic, statement of conclusions necessitated by the fact that Francesco is as good as ignored by writers on art. Assuming, as one safely may, that all the above pictures are by him, and anticipating conclusions which we shall draw presently from the paintings in this collection, it results that Francesco probably was first formed by his fellow townsman, Antonio, and from him imbibed a Flemish and Vivarinesque strain which crops out occasionally in his works, as in the caricatured types among the soldiers in the Matelica "Crucifixion," and in the Mond "Ecce Homo." In the signed "Madonna" in the Vatican he is inspired by Jacopo and Giovanni Bellini. In the signed portrait there is a touch of Crivelli. In Mr. Berenson's "Annunciation" the arrangement betrays the influence of Verrocchio, and the grandiose arch and columns, contact with architects like Luciano Laurana or the young Bramante. And, finally, the "Profile of a Boy" in the Colonna Gallery so vividly recalls both Melozzo da Forlì and his pupil, Giovanni Santi, that it has been attributed by serious students to both the one and the other.

It would thus appear that, like most of his abler fellow Marchmen of Camerino and Fabriano, he was a much travelled painter, sucking up juices wherever he went, and reflecting the art of his betters. He is always true, however, to a

niggling notation or brushwork (which yet improves as he gets older), consisting of petty parallel hatchings.* He likes high lights on stuffs, and sometimes touches them up with gold. His impasto, under the influence of Melozzo perhaps, gets more solid toward the end. Following the example of Antonio, he is very meticulous about hair, loving it curled and yet each hair spun out separately.

From the various reminders of contemporaries in his works, it is legitimate to infer that Francesco was active from before 1460 to after 1480. If the bust of a boy of about twelve in the Colonna Gallery were really of the young Guidubaldo of Montefeltre (born 1472), as has been plausibly suggested, it would probably imply Francesco's presence at Urbino toward 1484. A still later indication of his activity may be discovered in a "Madonna" in this collection, that we shall examine presently.

But first a word about his descendants. Only one may be certainly assigned him, but that one the best known artist, after Gentile da Fabriano, in the Marches, namely Lorenzo di San Severino the Younger. A comparison of his earliest dated works, such as those at Pausula and Sarnano, with Francesco's at Matelica, put this relation beyond doubt. Even his notation is singularly like Francesco's.

We now turn to the pictures by him in this collection:

I 29 MADONNA AND CHILD. She is seen from the waist up, framed, as it were, within a coffered arch, while the Child stands on a deep red cushion on its parapet. She looks down slightly to our left, but scarcely at the Child, and He turns a little to right. He is nude but for a filmy veil, and she wears a dark mantle spangled with golden stars, held together under the throat by a clasp studded with a ruby and pearls. Her head is covered with a pale pink kerchief that falls over her shoulders onto her richly brocaded dress. The hair of both is light yellow. A heavy garland of pears, grapes and other fruits, as well as foliage, swings from the arch, which is decorated in front with a border of cherub's heads.

Wood. H. $24\frac{1}{2}$ in. W. $17\frac{1}{2}$ in.

Few pictures have resisted satisfactory attribution more bravely than this Madonna. The present writer took something like fifteen years to achieve it. His first impression that it was by Lorenzo di San Severino the Younger proved untenable, but has turned out to be near the truth. And then nearly every

*This is of course found in Crivelli too, but it is not certain whether Crivelli brought it to the Marches or whether he did not rather get infected with it (as with so much else, good and bad) afterward.

part of Central Italy, and Verona besides, seemed to have some claim upon it. The Child was at once rather Verrocchiesque and yet reminiscent of Zanobi Macchiavelli, a crude follower of Benozzo and Filippo. But the arch, the garland, the gorgeous brocades — what to make of them?

It was seeing Mr. Leatham's signed portrait of a Youth that roused one's interest in Francesco di Gentile and put the key in one's hands for the opening up of his works. Quite a number clustered about this and the other signed pictures, so that when one saw this Madonna again, the hatching, the technique in general, the treatment of the hair, all the forms, spelled out the name of Francesco di Gentile. And he accounts, as no one else could, for the varying and almost contradictory elements. If the Child evokes Florence, that is not strange, because in Mr. Berenson's "Annunciation" Verrocchio is distinctly suggested. If the garland and the rather metallic treatment of the hair, as well as something in the technique, recall Crivelli, there is no doubt that the expatriated Venetian did influence Francesco. If the brocades recall Girolamo di Giovanni and Boccatis of Camerino, as well as other painters of the Marches, Francesco di Gentile da Fabriano was a Marchman himself. If one's first impression brought to mind the younger Lorenzo di San Severino, this artist, we can now legitimately infer, was Francesco's pupil.

The convincingly satisfactory "all-overishness" of the impression is worth a thousand times the heaping up of petty proofs. Here the latter rubbish shall not be shot. But it has all been sifted. Hands, ears, folds, curls, are all in order. Even the disc-like halo with its cross ending in bell-shaped arms finds its exact counterpart in Mr. Curtis' signed "Ecce Homo." The action of the hands harks even further back to a Madonna at Genga (near Fabriano) by Francesco's master, Antonio.

I 30 MADONNA AND ANGELS. On an elaborately carpentered throne of Gothic-Renaissance baroque design sits the Blessed Virgin with her mantle spreading round her on the platform of the throne in a mass of rather angular folds. The Child, fully clothed, sits on her right knee, facing her, and yet looking at us. Four child angels, also fully clothed, stand on the platform or sit on the balustrade beyond the voluted arms of the throne, playing on instruments. From the corner over the niche of the throne hang ribbons and garlands of flowers and fruits.

Wood. H. $16\frac{1}{2}$ in. W. 13 in.

This picture is so obviously Melozzesque that it has been attributed to Melozzo da Forlì despite its comparative smallness and pettiness not only in scale and feeling but in handling as well. But something in the forms of the throne as

well as in the arrangement of the Virgin's draperies, has led others to ascribe this work to that unfortunate residuary legatee of all Umbro-Flemish cast-off wares, Justus of Ghent. The handling, however, is so clearly Francesco di Gentile's, being indeed exactly like that in the "Profile of a Boy" in the Colonna Gallery in Rome as to provoke the enquiry whether other considerations as well do not warrant the conclusion that this little picture is by him.

To begin with, its evident affinities with Melozzo need not surprise us, for the Colonna "Profile" has them so markedly that, as we have seen, it has generally passed as his own or at least as his pupil's, Giovanni Santi's. And now for one or two decisive points. The swags of fruit and foliage hanging down from either side of the throne are painted with a richer impasto than we usually find in Francesco's work, as is the rest of the picture; but in design and spirit they are quite identical with the swags in the signed portrait and in both the signed representations of the "Ecce Homo." More peculiar to Francesco still are certain looped folds, like the one on the bosom of the Virgin or on the sleeves of the two angels on our left, folds whereof we discover the counterpart in the signed portrait at Mr. Leatham's. Finally, details so unusual as the crotches on the arms of the throne and the garland of overlapping pointed leaves adorning some of its edges, are exactly matched in Francesco's early Triptych at Matelica representing "The Madonna with SS. Francis and Antony."

The handling, although it is still niggling, is larger, the impasto more solid, and the colouring more saturated and glowing than we have heretofore found in Francesco's work. Contact with Melozzo was clearly not baneful to our little artist. As the angels are unmistakably reminiscent of Melozzo's now at St. Peter's (formerly in SS. Apostoli), this small panel could not have been painted before 1480, the date of the cupola which Melozzo decorated.

I 3 I MADONNA AND CHILD. The Virgin is seen from the waist up, holding the naked Child in her hands, her right elbow resting on a pedestal, on which lie a pear and some cherries. She looks down a little to our left, and the Child, with His head thrown back slightly to our left, looks out of the picture. The Madonna wears her hair in heavy tresses knotted over the side of her face and then falling free. The background consists of rocky cliffs to right and left, with stairs leading up to a chapel upon one of them, and water and low hills beyond.

Wood. H. $17\frac{1}{4}$ in. W. $12\frac{1}{4}$ in.

Here it is the technique and handling, which are practically identical with

what we discovered in the Melozzesque "Madonna and Angels," besides an "all-overishness" not too quickly analyzed, which determine the attribution to Francesco di Gentile. Assuming that it is his, we are led to conclude that Francesco must have come in contact with the painter whom this Madonna suggests, Pintoricchio namely, and that he, Francesco, scarcely painted it before 1490, and perhaps even later.

UMBRIAN

ABOUT 1500

I 32 MARRIAGE OF ST. CATHERINE. Against a green curtain embroidered with gold, stands the Blessed Virgin, seen to below the waist, behind a parapet. Upon this she supports the naked Child, Who advances towards our left to put a ring on the finger of St. Catherine. The latter faces Him with hands crossed on her breast. She wears a crown on her smooth hair, pearls over her bosom, and a mantle of brocade.

Wood. H. $13\frac{1}{2}$ in. W. 11 in.

Pintoricchiesque no doubt, but yet in colour and technique so like Francesco di Gentile's later works that its painter, whoever he was, must have come in contact with him.

I 33 MADONNA AND CHILD. A roundel whereon is painted, sitting against a brocaded background of foliage and flowers, the Blessed Virgin. She has a rather narrow face, somewhat Spanish in type, and is heavily draped in a hooded blue mantle lined with green, over a dress of deep red. She draws her open left hand towards herself, as if addressing us, while looking with half closed eyes at the naked Child. He sprawls on a cushion on her right knee and sucks at her breast, but at the same time looks out of the picture. Both the halos are lettered. In that of the Virgin one reads: AVE GRATIA PLENA.

Wood. Diameter 27 inches.

Here again, in the handling there is much to remind us of Francesco di Gentile's later phase. But, as we have observed, there is something perhaps Spanish in the Madonna's face, and the Child is manifestly Leonardesque. So "Umbrian" must be used here in a sense wide enough to include the Abruzzo, and even that outer darkness further south where the little painting of a native sort that does appear, remotely echoes Umbrian chords. There is

a suggestion, too, of Cola d'Amatrice, but the picture does not seem his. There is no reason of course why it should not be by an Italianate Spaniard.

FOLCHETTO DA SANGINESIO

School of the Marches. Signed works at Sanginesio, Urbisaglia and Sarnano, dated from 1492 to 1513. In these he appears as a follower of the Crivelli, with a something Camerinesque in the background.

I 34 ADORATION OF THE SHEPHERDS. In front of a thatched shed, in the midst of a smiling landscape, kneels Our Lady in a richly embroidered mantle, upon whose edge lies the Child, Whom she adores. Joseph sits close by pensively watching them. On our right we see two shepherds, one of whom, in a short kilted tunic held in at the waist, is lifting his nearly flat straw hat, while the other, bare-headed with fierce moustachios, looks up at an angel floating in the sky. To the left are two other shepherds, both bare-headed, father and son perhaps, and of a Shakespearean comic rusticity. On a hillock above them sits a shepherd boy, interrupted in his piping by an angel who flutters a scroll whereon appear the mystic Latin words:—ANONCIO VOBIS GAUDIUM. Three other angels on the roof unfold a scroll inscribed:—GLORIA IN EXCELSIS DEO ET IN TERRA PAX. All the angels are mere children and are dressed in brocade. In the foreground appear numerous kinds of birds and a hare.

Wood. H. $10\frac{1}{4}$ in. W. $18\frac{1}{4}$ in.

This childish, quaint, but quite honestly painted Christmas story formed part of a *predella*, whereof another fragment, representing the "Adoration of the Magi" is known. That, oddly enough, although beyond question by the same hand, betrays intimate acquaintance with Antonio Vivarini's splendid treatment of the same subject in Berlin. The latter masterpiece may, however, have found a home in the Marches and have been seen there by our village artist. That he is Umbrian in the largest sense (which includes the Marches), and not a provincial Venetian, is certified not only by the Crivell-esque quaintness and technique, but by the dialect forms of the Latin reproduced in the scrolls, and also by the painting of the shepherd lad piper and his flock, reminding us as they do of similar episodes in two other versions of the "Nativity," by Umbrian followers of Fra Angelico, which we find in this same collection.

The two elder shepherds may easily be portraits. The costumes of all of them are those worn between 1470 and 1480 in the centres of fashion at that time, Ferrara and Mantua. In a remote and lonely district like the inland Marches, such dress may have lingered on for ten or fifteen years more.

Now our earliest known work by Folchetto, a "Madonna Between Two Bishops and the Kneeling Roch and Sebastian" in the Museum at Sanginesio, is dated 1492, and our "Adoration of the Shepherds" could easily have been painted five or even ten years earlier. Indeed, it is only on such an assumption that it can be ascribed to Folchetto. This assumption does not seem unjustifiable, and the student will not stray far in believing that he is enjoying an early specimen of this rustic painter's proficiency.

LUCA SIGNORELLI

Umbro-Florentine. 1441-1523. Pupil of Piero dei Franceschi, influenced by Antonio Pollajuolo.

I 35 MARY MAGDALEN. She is seen down to the waist, slightly turned to our right, looking into an open book which she holds with both her hands. Her flaxen hair streams over her shoulders. She wears a dress of blue brocade, and over it a red mantle lined with green. Where the dress touches the throat a border is embroidered with the letters MADALE. Landscape background. In middle distance to right, under a tree-grown cliff, we see the Magdalen followed by the two other Marys darting toward the tomb of our Lord. She bends to look in, and an angel sitting upon its edge points out its emptiness.

Wood. H. $24\frac{1}{2}$ in. W. $17\frac{1}{2}$ in.

This is a typical work of about 1500 in Signorelli's most fluent style. The scene at the tomb is exquisite and spirited.

I 36 THE ANNUNCIATION. The Blessed Virgin falls back almost in a swoon, dropping her book, as she sees through the pillars fronting her chamber the Angel Gabriel flying toward her with great wings and fluttering draperies, holding a lily in his hand.

Wood. H. 9 in. W. $15\frac{1}{4}$ in.

Photo. Alinari. Pe. 2a. No. 5776.

This little painting of bronzed tone and vivid touch is as bare and severe as if by Michelangelo himself.

I 37 THE NATIVITY. In the foreground, on a bundle of straw lies the Holy Child, and on the right kneels His Mother adoring Him. On the left three shepherds bend over Him, one sprawling on the ground in his eagerness. An old peasant bending over his staff addresses Joseph who is similarly posed. Landscape background. On the hill at the left the shepherds are represented as receiving the glad tidings from an angel.

Wood. H. $13\frac{1}{4}$ in. W. $16\frac{3}{4}$ in.

This is the most animated and dramatic of all of Signorelli's treatments of this inviting theme, and it manages to combine dignity with humour. The elderly shepherd might well illustrate Sophocles or Shakespeare. The handling is large and vigorous. It probably formed part of a *predella* to some such altarpiece as the one in the Brera dated 1508.

I 38 HEAD OF A YOUTH. He is seen to the shoulders only, almost in profile to our left, looking down rather sulkily through half-shut eyes. His hair falls in an undulating mass to his shoulders. He wears a cap tilted to right.

Wood. H. $9\frac{1}{2}$ in. W. 7 in.

At once very individual and very characteristic of the master — as all good portraits are. We find the like of this youth in the Uffizi "Epiphany," in the Monte Oliveto fresco representing the "Meeting of St. Benedict with Totila," and in the Louvre "Adoration." It may safely be dated about 1510.

ANTONIAZZO ROMANO

Umbrian School. Active 1460–1508. Pupil possibly of Mezzastris; formed under influence of Melozzo da Forlì, and following a development parallel with the later style of Fiorenzo di Lorenzo.

I 39 VIRGIN AND CHILD. She sits on a parapet, facing a little to left, with the Child, Who looks up to her, lying in her lap on a cushion of cloth of gold. He plays with the ends of her girdle. Her mantle is pink hemmed with gold. Gold ground decorated with rays emanating from the Blessed Virgin.

Wood. Arched top. H. 38 in. W. 21 in.

FIORENZO DI LORENZO

Umbrian School. After 1440-1522. Pupil probably of Mezzastris and Bonfigli, but formed in Umbria under the influence of Benozzo Gozzoli, and, in Florence, of Antonio Pollajuolo, and more still of Verrocchio.

I 40 ST. NICHOLAS OF TOLENTINO. Seen full length, standing on a platform against a gold ground, the Saint looks straight out but turns a little to right. He is dressed in black, with a ray-emitting sun on his breast, and beneath it, his right hand clasping a slender gold crucifix. Still lower, in his left hand, he holds an open book and a lily.

Wood. H. 48 in. W. 16 in.

Reproduced in *Rassegna D'Arte*, 1909, p. 147.

A characteristic work in the painter's average manner, but with no promise of the poetry and passion and beauty Fiorenzo at times achieved. Its probable date is soon after 1480. Nicholas of Tolentino, an Augustinian monk, was a famous revivalist, who began to preach at Tolentino in 1278 and died there in 1308.

PIETRO PERUGINO

Umbrian School. 1446-1523(?). Pupil perhaps of Fiorenzo di Lorenzo; influenced slightly by Signorelli, and a great deal by Verrocchio.

I 41 VIRGIN AND CHILD. Seen full length seated in a niche of grey stone, she looks out with an expression of maternal sweetness and fatigue, her head bent a trifle to the right. The Child sits naked on her left knee, holding a finch in His left hand and blessing with His right. The Blessed Virgin wears a pale pink dress and a blue mantle sown thickly with flakes of gold.

Wood. H. 44 in. W. 27 in.

One of Perugino's last works, ample in design, free in treatment, sober yet sumptuous in ornamentation, and altogether not unworthy to be the swan song, as it were, of the artist who in his better years had known, as no other since the Greeks, to convey a sense of dreamy relaxation and contemplative repose.

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BERNARDO PINTORICCHIO

Umbrian School. 1454-1513. Pupil of Fiorenzo di Lorenzo; influenced by Signorelli and Perugino.

I 42 AN EVANGELIST WITH TWO SAINTS. The Evangelist sits on a throne against a curtain, hung in front of a wide window opening upon a landscape. He is intent upon an oblong book, which he holds open on his knees, balancing his inkstand upon the top corner of it with his left hand. To his right stands a bearded Saint, and to his left a youthful one, each holding a closed volume and trying to read in the Evangelist's book.

Wood. H. $16\frac{1}{4}$ in. W. $12\frac{3}{4}$ in.

A gayly coloured, typical work of his later years, doing him justice, but yet giving scant idea of what Pintoricchio could do at his rare best. As a mere specimen of his art, it serves its purpose amply.

ANTONIO DA VITERBO

Umbrian School. Active 1478-1509. Follower of Perugino, Pintoricchio and Antoniazzo.

I 43 MADONNA WITH YOUTHFUL BAPTIST AND ST. JEROME. She sits against the pale blue sky, on a marble bench decorated with a relief representing an *amorino* riding a griffin, with her hands folded in worship as she contemplates the Child, Who lies naked in her lap. On her right, the adolescent Baptist, with his hair parted in the middle and falling in curls to his shoulders, looks at her with eager interest, quite oblivious of the scroll fluttering over his left hand with ECCE AGNUS DEI painted upon it. On her left, a rather silly, bearded Jerome.

Wood. H. 31 in. W. 21 in.

The resemblance in types would not by itself offer a convincing proof that this panel was by the painter whom Dr. Steinmann discovered for us some years ago, securing for him a place high up among the secondary Umbrians. On the other hand, there is nothing here which conflicts with the probability that it is by Antonio. Indeed, the Signorellesque cranium of the Baptist is in favour of his authorship, for scarcely any other of the Peruginesque Umbrians so frankly betrays his connection with Luca of Cortona. To the present writer,

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the attribution of this work is put almost beyond question by the curious, slightly swirling, folds in the Virgin's skirt, which in Umbrian painting find their close parallel only in Antonio's "Nativity" in the Viterbo Gallery.

BERNARDINO DI MARIOTTO

Umbrian School. Active 1497-1525. Pupil of Fiorenzo di Lorenzo; influenced by Signorelli, Lorenzo di San Severino the Younger, and Crivelli.

I 44 PIETÀ. The dead Christ, naked but for the loin-cloth, and with hands extended, appears from above the knees out of His tomb. This takes the form of an oblong box, and behind it, against the dark background, we see the Cross, the Sponge and the Lance. On the left, the Blessed Virgin with clasped hands, and on the right the youthful John.

Wood. Sharply pointed top. H. $12\frac{1}{2}$ in. W. 7 in.

The attribution is not of obligation but of good counsel. Something in the colouring and in the handling, rather than anything in the types, which are feebly Fiorenzesque, points to Bernardino di Mariotto, and to his earlier years.

EUSEBIO DI SAN GIORGIO

Umbrian School. Active 1492-1527. Pupil of Perugino and Pintoricchio influenced by the young Raphael.

I 45 MADONNA WITH A YOUTHFUL MALE SAINT AND CATHERINE OF SIENA. The Blessed Virgin, seated, visible to below the knees, looks through half-shut eyes at the Child, Whom she holds sitting on her right knee, while He points to Himself with His left hand. A young Monk stands on her right looking down, and St. Catherine on the left looks out at us, holding her lily in her left hand.

Wood. H. $20\frac{1}{2}$ in. W. $14\frac{3}{4}$ in.

Here we have at his best this echo of the gracious and lyrical young Raphael: lovely types, amiable feeling, pleasant colouring, and draughtsmanship which is, at least, inoffensive. It must be a fairly early work.

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GIOVANNI LO SPAGNA

Umbrian School. Active 1508–1532. Pupil of Perugino and Pintoricchio; influenced by Raphael.

I 46 THE MAGDALEN. She is seen down to the knees, a mannered figure, in which Umbrian candour struggles with new-fangled notions of attitude. With her right hand she holds up a small vase, and with her left she clasps to her side a dark book, as she looks out rather languishingly from a roundish face. Her yellow hair, parted in the middle, streams in tresses over her shoulders. She wears a dark blue undergarment, quite open at the neck and a dress of light green, held together at the waist with a knotted white sash. A red mantle with blue lining leaves uncovered the right arm as well as the rest of the bust except the left shoulder. Over her chest hangs a large ornament of pearls and precious stones.

Fresco transferred to canvas. H. $37\frac{1}{2}$ in. W. $26\frac{1}{2}$ in.

In all probability designed by Lo Spagna, and in his middle period. The execution is too flat and unsubstantial for him, but this defect may be due to what the fresco has suffered in transfer. Possibly we have here an early work of Jacopo Siculo done under his master's eye.

MARCO PALMEZZANO

Romagnol. 1456 to about 1543. Pupil of Melozzo da Forlì, influenced slightly by Rondinelli.

I 47 NATIVITY. In the foreground of a pleasant landscape kneels the Blessed Virgin worshipping the Holy Child, Who reclines against a bundle of straw on the edge of her blue mantle. On the left, Joseph in a yellow robe sits on a saddle against a barn, whence the ox and the ass stretch forth their heads.

Wood. H. 10 in. W. 19 in.

Part of a *predella* no doubt.

SCHOOL OF COTIGNOLA

This School was an offshoot of the schools of Forlì and Ravenna, and its petty chieftain was Francesco Zaganelli.

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I 48 ST. SEBASTIAN. The youthful Saint, naked but for a loin-cloth, stands, with arms tied behind him, against a pillar between two arches. He tosses up his head to look toward the left, whence, no doubt, in the polyptych of which this panel originally formed part, he saw an angel approaching with the palm and crown.

Wood. H. $54\frac{1}{2}$ in. W. $13\frac{3}{4}$ in.

This may conceivably be by Francesco Zaganelli in some phase slightly different from any known to the present writer.

—
GIROLAMO MARCHESI OF COTIGNOLA

Romagnol. 1471–1540. Pupil of Francesco Zaganelli (himself a follower of Palmezzano and Rondinelli), and later close imitator of Raphael.

I 49 ST. NICHOLAS OF TOLENTINO.* He is seen down to the hips dressed in a black habit, looking down at the Crucifix which he holds in his right hand. The same hand holds a lily and touches the book which he clasps to his bosom with his left hand. Over his breast a child's head darting rays. Background of horn-coloured romantic landscape.

Wood. H. 26 in. W. 21 in.

It is not always easy to distinguish between Girolamo Marchesi and his master Francesco Zaganelli. In this instance, although the landscape suggests the latter, the monkishness of the expression, and the folds, point rather to Girolamo.

—
BALDASSARE CARRARI

Forlì. Active through first decades of sixteenth century. Pupil of Palmezzano, strongly influenced by Rondinelli, and thus Veneto-Romagnol in manner.

I 50 FRAGMENT OF A PREDELLA containing two subjects separated by a pilaster decorated with cranes, dolphins, etc. On the right "The Flagellation," which takes place in an interior before the King and

*St. Nicholas of Tolentino, an Augustinian Friar, died in 1308, and over his tomb at Tolentino a magnificent shrine was erected.

CENTRAL ITALIAN SCHOOLS

his guards. On the left we see the apse of a chapel. A graceful and stately female is pouring oil into a lamp while two young men look on.

Wood. H. $12\frac{1}{4}$ in. W. $35\frac{1}{4}$ in.

A characteristic work by this most spirited and pleasing of the minor Romagnol painters.

—
FOLLOWING OF NICCOLÒ RONDINELLI

Ravenna. About 1450-1510. Pupil and close follower of Giovanni Bellini.

I51 MADONNA AND INFANT BAPTIST. She sits, visible down to the knees, in a niche, the apse of which is decorated with a trellis pattern in mosaic, and holds the naked Child on a green cushion. He turns to our left to speak to the infant John who faces Him, holding a lamb. The Madonna wears a white kerchief and her blue mantle is lined with yellow which is turned up over her left shoulder. The eyes are brown, the flesh very light.

Wood. H. $28\frac{5}{8}$ in. W. $19\frac{7}{8}$ in. Arched top.

By some follower of Rondinelli at or near Ravenna, but not Baldassare Carrari.

—
RAPHAEL

Central Italian. 1483-1520. Pupil of Timoteo Viti of Urbino; assistant of Perugino and Pintoricchio; influenced by Leonardo, Fra Bartolommeo, Michelangelo and Sebastiano del Piombo.

COPY AFTER RAPHAEL

I52 INFANT CHRIST. He lies naked on a white cushion, throwing up His hands.

Wood. H. $20\frac{1}{8}$ in. W. 24 in.

After the Child in the lost "Madonna Di Loreto."

VENETIAN SCHOOL

PAINTINGS

— VENETIAN SCHOOL —

TOMMASO DA MODENA

Known to have been active for thirty-five years at least before his death in 1379, for some time at Treviso, and later in Bohemia. While the general aspect of his art is very Sienese, it is in technique Venetian, and almost trans-Alpine.

I 53 A DIPTYCH (on gilt and gauffered panels in the old frame). In the panel to right St. Jerome, seen almost in profile to left, is sitting on a high-backed wooden seat inlaid with mosaic, and writing in a book which lies on a desk of the same materials. On the shelf above are two other books, one open and one shut. The Saint's red hat hangs on the right whilst the lion lies meekly at his feet. He is clad in red and ermine over blue, and the books are red and blue.

In the left hand panel the Blessed Virgin, wearing a blue mantle over a dress of gold brocade, sits, almost in profile to the right, on a vermilion cushion, nursing the Child. Behind her, on a wooden chest inlaid with mosaic, is an open prayer-book and a stand with bobbins wound with variously coloured threads.

Wood. H. $11\frac{1}{2}$ in. W. $16\frac{1}{2}$ in. (the entire Diptych). The back is decorated almost like a backgammon board, but in grey and green.

This work has been ascribed to Bartolo di Fredi, and no wonder, for it is singularly like Sienese painting of Bartolo's time, even to the fashioning of the panel itself into a precious object of art. But the execution is far too substantial and the colour too vivid, and they recall, rather than Sienese painting, the enamel-like quasi-Byzantine work of the Venetian Giottesques. Comparison with Tommaso's frescoes at Treviso, carried out to minutest

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details, makes it certain that the present attribution is correct. As there are only one or two other panels by Tommaso in existence, this Diptych is a welcome addition.

It seems, by the way, that the very rare motive of the bobbins occurs in Bohemian pictures of the Madonna, a fact which helps to connect this picture with that country, and through it with Tommaso, who worked there, and who may have introduced the motive, related as it is to one well known in Northern Italy, namely that of the Virgin sewing.

ANTONIO VIVARINI

Venetian. Active from as early as 1440 till towards 1470. Developed under Franco-Rhenish influences, coming perhaps through his partner, Giovanni d'Alemania, as well as under the influence of Gentile da Fabriano and of Pisanello. In his earliest years he worked with Giovanni d'Alemania, and between 1450 and 1460 with his younger brother Bartolommeo.

I 54 ST. BERNARDINO OF SIENA. He stands on a platform of Verona marble, against a gold background, turning a little to our right. In his right hand is a red book and in his left the usual emblem of elliptical shape painted with the letters Y H S.

Wood. Arched (Gothic top). H. 44 in. W. 13 in.

A late work partaking slightly of the tendency toward naturalistic detail and over-definition which characterized the Murano-Squarcioneschi. It is closest to such a figure as the "St. Antony of Padua," which was part of Antonio Vivarini's contribution to the polyptych he painted in conjunction with Bartolommeo for Osimo in the March of Ancona.

BARTOLOMMEO VIVARINI

Venetian. Active 1450-1499. Pupil of his elder brother Antonio, with whom he worked in partnership for nearly ten years after 1450. Strongly influenced by the Paduans.

I 55 ST. JAMES OF COMPOSTELLA. He stands on a mottled marble platform, against a gold ground, turning slightly towards our right. With his right hand he grasps the pilgrim's staff and in his left he holds a book. He wears a dark green robe and pale pink mantle.

Wood. Arched (Gothic top). H. $39\frac{1}{2}$ in. W. $11\frac{1}{4}$ in.

I 56 ST. FRANCIS. (Companion panel to the last). Like St. James, he stands on a platform against a gold background. Both hands are extended across his breast; in the right, which is uppermost, he holds a slender metal cross as well as the corner of a red book which is supported on his left arm.

Same shape and measurements as last.

Both reproduced in *Rassegna d'Arte*, 1905, p. 129.

The pale colouring and the intensity of definition point to a date when Bartolommeo's art was still progressing. A comparison between the "James" here and the "Baptist" in the polyptych of 1464 in the Academy at Venice, and the same Saint in the triptych of 1474 in the Frari, makes it clear that our panels must have been painted between those two works, and rather nearer the latter than the former. A safe date for them is 1470. The proportions and the over-definition are very Paduan. Indeed, Bartolommeo is never more Squarcionesque than in this "St. James."

Both these panels were seen by the present writer years ago in the Bernetti Collection at Fermo. This fact is worth recording inasmuch as it may lead to the identification of the polyptych of which they formed part and of the church for which they were painted.

STUDIO OF BARTOLOMMEO VIVARINI

I 57 MADONNA. She is seen behind a ledge on which she supports the Holy Child, Who stands blessing with His right hand. His left touches the left hand of His Mother, which is extended across her breast. Behind them a green curtain, and to right and left, landscape.

Wood. H. $24\frac{1}{2}$ in. W. $18\frac{1}{2}$ in.

Just *not* the master himself, but decidedly one of the better of the pictures turned out in numbers in his studio. The date can be no later than 1485, as may be inferred from a comparison with the triptych of 1482 in the Frari, or the "Madonna" of 1481 in Turin.

VENETIAN SCHOOL

CARLO CRIVELLI

Venetian. About 1440-1493. Brought up in Murano-Squarcionesque circles. He took with him to the Marches their tendency to over-definition and to sumptuous ornamentation, and there developed it without opposition, indeed rather with the encouragement of local influences.

I 58 PIETÀ. Supported by two weeping child angels, the dead Christ, with open mouth and crowned with thorns, falls back to our left. He is seen almost down to the knees above the sarcophagus, the front of which is hung with stamped red velvet. Behind Him hangs a gold brocaded curtain. The angel on our right is in pink, the other in bluish grey. Christ is naked but for a loin-cloth.

Wood. Arched (Gothic) top. H. 27 in. W. 18 in.

Reproduced in *Rassegna d'Arte*, 1905, p. 130.

One of the most heartfelt treatments of this theme. Having regard to the course of Crivelli's career, it must have been painted soon after 1470. Not only is it still reminiscent of Donatello at Padua, and perhaps even of Giovanni Bellini, but it fits in with works dating from between 1470 and 1473, namely the Macerata "Madonna" of 1470, the Benson "Madonna" of 1472, and the Ascoli polyptych of 1473, as well as the Brussels "Madonna," which, though not dated, is beyond question of 1472 or 1473. In composition this "Pièta" comes directly after the one in the National Gallery, and this, as is known, originally formed part of a polyptych together with the Brussels "Madonna." The indented folds in our picture are singularly like those on the sleeve of the same "Madonna." The hair and the hands are closest to those of the "Pièta" and the "Baptist" in the Ascoli polyptych.

ANTONELLO DA MESSINA

Sicilian, that is to say, a mixture of direct, or indirect, Flemish and Catalan with Italian (chiefly Venetian) traits. About 1430-1479. A phenomenal and mysterious personality, who seems, when well past forty, perhaps after contact with the greatest Venetians, to have suddenly discovered a genius for the elemental and significant in the art of painting that places him on a level with Piero dei Franceschi. It is a mistake to regard him as a portrait painter merely. His "Annunciation" recently placed in the museum of Syracuse, and his "St. Sebastian" at Dresden are among the highest achievements of Italian art.

I 59 BUST OF A YOUNG MAN. He has a broad, rather full face, and looks straight at us, although turned slightly to our left. The cheeks are smooth, the chin rounded, the nose strong, the lower lip full with the long corners of the mouth drawn up, the look confident and cheerful. He wears a black cloth cap, the drapery of which falls over his shoulders, a fur-lined dark violet coat over a white shirt and a blue tunic tied with a brass-pointed cord. He has auburn hair, which straggles in wisps over his forehead, and his eyes are hazel.

Wood. H. $12\frac{1}{2}$ in. W. $10\frac{1}{2}$ in.

Reproduced in the *Rassegna d'Arte*, 1905, p. 130.

As typical a masterpiece as any of Antonello's portraits. It has the breadth of design and the distinction in handling that characterize the artist during his latest years.

ANTONIO DE SALIBA

Sicilian. Active 1480-1535. Nephew of Antonello da Messina, and pupil of the latter's son, Jacopo. Frequently confounded with his great namesake, whose style, indeed, he follows. Manifestly he came under the influence of Cima da Conegliano, but this does not necessarily imply that Antonio was ever in Venice. He may have seen Cima's works nearer home, at Messina itself, for all we know, or on the neighbouring mainland. An elaborate polyptych from the Venetian's severe and chaste hand may still be seen at Miglionico, half-way between Potenza and Taranto, and there may have been still others in Calabria.

I 60 THE SACRED FACE OF OUR LORD. It is supposed to be seen against a gold-embroidered white handkerchief — Veronica's of course. The face is long and somewhat Flemish in proportions, with pale hair parted in the middle and falling down in delicately spun ringlets. The beard is short and forked. The Crown of Thorns presses on His forehead, and rays of light stream above and to right and left.

Wood. H. $10\frac{3}{4}$ in. W. $8\frac{3}{4}$ in.

The attribution of this dainty bit of painting to Saliba is suggested but not insisted upon. It would, however, be difficult to name another Sicilian — and Sicilian this is beyond question — who is so likely to have painted it.

VENETIAN SCHOOL

Antonio Saliba is the only one delicate enough in touch. The ivory-like complexion recalls his work. The ringlets remind one of the Christ in his "Pietà" at Vienna.

SICILIAN

EARLY SIXTEENTH CENTURY

I61 MADONNA AND CHILD. She is seen behind a draped parapet on which she supports the Child, Who sits looking at us and holding up an apple. Four cherubs float around the head of the Blessed Virgin, who wears a dress of rich brocade. The Child's halo is adorned with a Maltese cross.

Wood. H. 22 in. W. 16 in.

A poor enough work, but far above the contemporary Sicilian average. Indeed, it is too good for Antonio da Palermo, whose type of hand the hands in this picture recall.

SCHOOL OF GENTILE BELLINI

Gentile Bellini, Venetian School. 1429-1507. Pupil of his father, Jacopo Bellini; influenced by the Paduans.

I62 PORTRAIT BUST OF LORENZO GUISTINIANI, first Patriarch of Venice, born in 1380, died in 1455. He is seen in sharp profile to our left, wearing a white surplice, and a loose-fitting skull cap which comes down over his ears. Dark background. On top the inscription in square Roman letters: LAVRENTIVS IVSTINIANVS PRIMVS PATRIARCHA VENETIÆ.

Wood. H. 25 in. W. 18 $\frac{1}{4}$ in.

This noble profile has been attributed to Gentile himself, and is indeed not unworthy of him. It is however unfortunately so far effaced that a definite opinion regarding its authorship cannot be formed. The folds seem to lack the definition that Gentile never failed to give them, and this, perhaps, is the chief reason for not cataloguing it under his own name.

Whoever the painter, he surely did not know the subject of this portrait, and in all probability it is a free rendering, in a style of some twenty or more years later, of Gentile's well-known image of the Blessed Lorenzo, dated 1465, and now in the Venice Academy.

I 63 THE NATIVITY. The Blessed Virgin kneels on the ground turning a little to our left, worshipping the Holy Child, Who lies stretched His full length on the grass. On the left sits Joseph, a bald-headed but vigorous elderly man, and on the right kneels a Doge in ermine and brocade, with his ducal cap on the ground before him. Directly behind the Virgin stretches backward an open shed, held up on tall spindly beams. On the lower rafter three slender, nude boy-angels are singing from a scroll which they hold between them. To the left, on the lower slopes of a castle-crowned hill, various pastoral and farmyard scenes.

Wood. H. $36\frac{1}{4}$ in. W. $22\frac{1}{2}$ in.

A quaint picture, with something of the jolly rusticity that we found in Folchetto's version of the same theme. But here we are unmistakably in Venice itself, and indeed the introduction of a Doge as Donor makes it almost certain that it was painted for some holder of that title. But which one? It should be easy, you would think, to find out. As a matter of fact, it is next to impossible. On the one hand, we are far from adequately provided with convincing portraits of the Doges even of a period so familiar as the latter half of the fifteenth century. On the other hand, we are baffled by the usual difficulties encountered in the attempt to identify portraits, namely the mannerisms of the artist, which obtrude themselves in inverse ratio, of course, to the quality of his work. Here, these are so gross that one does not at all know how much to deduct. This medal-like profile finds no exact analogue among the likenesses of the Doges known to the present writer. It may have been intended for Giovanni Mocenigo (1478–1485).

It is no less difficult to identify the author of this painted Christmas carol. He clearly was a pupil of Gentile, painting after 1470; for he was acquainted with Jacopo's Louvre Sketch-book which came into Gentile's possession on his father's death in that year. The shed, with its ridiculous perspective, is a misunderstood copy of the one in a design for an Epiphany in that sketch-book, and the ox also is reminiscent of the one in the same composition. The angel addressing the two peasants is almost identical with a similar group in Mansueti's "Adoration of the Shepherds" at Berlin, whilst one of these peasants and the seated figure of the piping shepherd appear with but little alteration in Mansueti's signed "Nativity" in S. Salvadore at Colalto, which also recalls our picture in several other particulars. These considerations, as well as the ear of the Joseph, and something in the types also, leads us to wonder whether this may not be an early work by that slavish and untalented follower of Gentile.

VENETIAN SCHOOL

VENETIAN

ABOUT 1475

I 64 PROFILE BUST OF A YOUNGISH WOMAN. She is seen medal-like to left. Her features are heavy and stupid. Her hair is tied with fillets on the back of the head. The dress of rich brocade is cut square and low under the throat, and her neck is encircled by a gold chain, from which hangs a jewelled pendant. Dark background.

Wood. H. 10 in. W. $7\frac{3}{4}$ in.

This portrait is obviously Italian, and the notation, as well as the dress and coiffure, point clearly to about 1475. The present writer would be at a loss to locate this panel more precisely, were it not for the fact that when he saw it some years ago it was accompanied (whether painted on cover or back his memory fails to tell him) by a "St. Francis receiving the Stigmata" which distorted Gentile Bellini's treatment of the same subject on the Organ Shutters of Saint Mark's. This hint led one to gather up such other indications, slight enough, as were offered by the colouring and the pattern of the brocade, which might point to the Venetian origin of this feeble work of art, and to conclude that we have here the hand of some unknown and uninspired follower of Gentile Bellini.

GIOVANNI BELLINI

Venetian School. About 1430-1516. Pupil of his father, Jacopo; greatly influenced by the works Donatello left at Padua, and slightly, first by his brother-in-law, Andrea Mantegna, and later by Antonello da Messina.

I 65 MADONNA. She is seen behind a parapet upon which stands the Holy Child, Whom she supports with both her hands against her right shoulder. He wears a dark olive green tunic, and puts the forefinger of His right hand into His mouth, while His left hand rests against His Mother's breast. The background is pale blue. On the parapet lies a yellow pear, and against the ledge on a *cartellino* we read the words IOANNES BELLINVS.

Wood. Arched top. H. $24\frac{1}{4}$ in. W. $16\frac{1}{2}$ in.

Reproduced in Dr. Gronau's "Bellini," p. 53.

VENETIAN SCHOOL

One of Giovanni's earliest extant works, perhaps the earliest of his Madonnas. The distinguished naturalness of this Mother and Child are not more wonderful than the exquisite intimacy of the contour. Its rivals are Dr. Frizzoni's "Madonna" and the one recently discovered by Count U. Gnoli in the Potenziani Villa near Rieti and published in the *Rassegna d'Arte*, 1911, p. 177.

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ALVISE VIVARINI

Venetian. About 1446-1505. Pupil of his uncle, Bartolommeo; slightly influenced by the Bellini, and a good deal by Antonello da Messina.

I 66 PORTRAIT BUST OF ELDERLY MAN. He is smooth-faced, and looks straight out with lively eyes, although turned a little to our left. He has high cheek-bones, firm mouth and chin, and wears a round cap over his long hair. He is seen behind a parapet against a dark background.
Wood. H. 11 in. W. 8 $\frac{3}{8}$ in.

A characteristic work of Alvise's later years, but still betraying, as in his portraits he never fails to do, the influence of Antonello. Its next of kin among Alvise's portraits are the one of 1497 in the Salting bequest at the National Gallery, the "Bernardo Sallo" of the Louvre, the "Man with the Hawk" at Windsor, and the "Portrait" at Mme. de Béarn's in Paris.

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JACOPO DE' BARBARI

Venetian School. B. between 1440 and 1450, d. before 1515. Pupil and follower of the Vivarini; influenced in his later years by the Germans and Flemings, in whose midst he lived and died.

I 67 AN OLD MAN EMBRACING A YOUNG WOMAN. The young woman is seen down to the waist only, with her left elbow resting on a cushion and her left hand supporting her head. Over her right shoulder, nestling up against her, appears the bearded head of a senile old man, with one hand on each of her shoulders, the right bent as if to take off her cloak. She has blue eyes, and her extremely blond hair falls down in silken strands to her bare bosom. She wears a garland of laurel leaves, and is dressed in gossamer-like stuffs of white, violet and green. The old man wears a red cap and brown

VENETIAN SCHOOL

coat, and has white hair and beard. Dark background. Signed IA. D. BARBARI M. D. III, and under this, the sign of the caduceus.

Wood. H. $15\frac{7}{8}$ in. W. $12\frac{7}{8}$ in.

Reproduced in "Berühmte Gemälde Alter Meister der Sammlung Weber, Hamburg." Joh. Nöhring, Lübeck. 1912.

Perhaps the chief interest of this work is that it furnishes an external proof of the capacity of the engraver who signed with the caduceus to produce pictures such as the panel before us. These two threads together constitute an artistic personality of considerable interest, for Barbari in his prints shows no small gifts as an imaginative illustrator, and once or twice in his paintings, as for example, in the Layard "Still Life" piece, he has a delicacy and felicity of touch which place him high among the artists who could finish exquisitely. In the present panel, it is the illustrator rather than the painter who is uppermost. The tired, anaemic, wistful and spent face of the young woman leads one to wonder what Barbari could have encountered during his gilded exile in Teutonic lands. It is not for the sober prose of a catalogue to supply this senile idyll with an interpretation that should have come from the pen of the late J-K. Huysmans.

BARTOLOMMEO MONTAGNA

Venetian provincial, active most of his life at Vicenza. Born about 1450 and died in 1523. Pupil perhaps of Domenico Morone of Verona, greatly influenced by the Vivarini, and somewhat by the Bellini, particularly Gentile.

I68 ALTARPIECE. The Blessed Virgin sits on a marble throne against a strawberry coloured curtain under a shallow green baldachin. On our right stands St. Lucy in Gothic attitude, with a plate in her right hand upon which she presents the eyes and the bodkin wherewith they were gouged out — the symbols of her martyrdom. She is dressed in brick red over green, and wears pearls over her forehead and hair. On our left, stands St. Nicholas of Bari, holding the balls on a book and the episcopal crook. His cope is dark blue. Behind the throne runs a marble parapet on which are inlaid the letters T. V. T. N. On the step of the throne we read in square letters MATER IHV CXTI (Ihesv Christi) The pavement is tessellated with slabs of white and Verona rose-coloured marble. Blue mountains close in the distant horizon. Nearer at hand, on the left, are seen Dolomitic crags.

Canvas. H. 67 in. W. 72 in.

VENETIAN SCHOOL

An important and typical work of Montagna's earlier middle years. The two female figures are close to those in the "Nativity" at the Vicenza Gallery and to the Madonna in the Altarpiece with the Baptist and St. Onofrio in the same collection. Although no earlier than these, the Child in our altarpiece harks back to earlier works like the "Madonna" which belonged to the late Sir William Farrer, or the one with SS. Roch and Sebastian in the Lochis Gallery at Bergamo. It is curious, too, how the Lucy recalls the "Magdalen" in Bonsignori's earliest extant work, the panel in S. Paolo at Verona, thus further proving the common origin and education of the two painters. The Nicholas, however, betrays reminiscences of the Saints in Giovanni Bellini's Triptych in the Frari at Venice, a picture painted in 1488. Other considerations lead us to date our altarpiece a little later, say 1490.

I 69 PROFILE BUST OF A BENEDICTINE MONK. He presents a firm, medal-like profile facing to our left, with hands folded in prayer. The face is smooth, the nose prominent and slightly hooked, the forehead fairly high and bald. He wears a black hood and gown and is seen against a red curtain drawn away on our left just enough to show a bit of landscape.

Wood. H. 16 in. W. $12\frac{1}{4}$ in.

The red of the curtain, the landscape, with its rather coppery sky and bluish hills, the hands and the folds, and, most of all, the touch, are certainly Montagna's. The mask is as plastic, as vigorous and as detailed, though without pettiness, as the portraits of Bonzes carved in Japan some few centuries ago. This makes one of three portraits by Montagna known to the present writer. The second is a most determined head of a typical early Renaissance Italian, in the Correr Museum at Venice (Sala XVI No. 4.), and the third is the "Bust of a Lady" belonging to Mr. Altman of New York. That Montagna could put character and life and even humour into portraits is made patent by his fresco in the Scuola del Santo, at Padua. The one here is not earlier than 1500, and not much later.

SCHOOL OF MONTAGNA

I 70 MADONNA. She wears a blue mantle, orange lined, and sits on a ledge visible down to her knees, against a green curtain. Her glance is fixed on the Child, seated on her right knee, to whom she offers her breast. On our left, a bit of landscape.

On Wood. H. 17 in. W. 13 in.

VENETIAN SCHOOL

A crude and stupid picture of the distant following of Montagna, painted towards 1500.

FRANCESCO BONSIGNORI

Veronese School. Circa 1455-1519. May have been pupil of Domenico Morone, but developed chiefly under the guidance of Alvise Vivarini. After 1490 he seems to have lived altogether at Mantua, and there fell under the influence of Mantegna, and later, to a much less degree, of Costa.

I 71 PORTRAIT BUST OF AN ELDERLY MAN. He is seen to a little below the shoulders turning three fourths to our left. He is smooth-faced, with a strong shapely nose, a thin smallish mouth, and a firm chin with the flesh suddenly thickened under it like a pouch. His hair, which is short and curly, escapes from under the fez-like cap worn in the eighties of the fifteenth century. The background is dark.

Wood. H. $15\frac{3}{4}$ in. W. $12\frac{1}{2}$ in.

Reproduced as Plate X of the Ferroni Sale Catalogue, Rome, 1909.

A copy may be seen in the Modena Gallery.

The attribution to Bonsignori is based on a comparison with the signed portrait of a Venetian Senator in the National Gallery (No. 736). Our picture is, however, of deeper tone, more like the general harmony of the polyptych in S. Giovanni e Paolo at Venice. We can thus date this head safely as toward 1487. It has the firmness, directness and decisiveness of the best fifteenth century portraiture in or out of Italy.

I 72 BUST OF OUR LORD AS A BOY. He is seen almost full face, standing behind a parapet, with His left hand resting upon it. The face is roundish with a high broad forehead, lively, wide-open eyes and streaming auburn hair reaching down to the shoulder over the bare throat. The flesh tone is golden. He is dressed in deep rose colour, with a band of gold embroidery at the neck which is repeated on the sleeve. The parapet, which we see at an angle, is pale brownish in colour and is inscribed with the initials F. B.

Wood. H. 19 in. W. 14 in.

VENETIAN SCHOOL

Here too, the attribution is beyond reasonable doubt, and is indeed attested by the signature in initials. The handling is very flat, and the type, the forms and the folds point to an advanced period of Bonsignori's career, when he was beginning to betray contact with Costa. This Ferrara-Bolognese master, who in his precocious senility was appointed court painter to the Gonzagas, in succession to Mantegna, reached Mantua in 1507. It was after that date, therefore, that this bust was painted. It recalls the modernized "Head of a Female Saint" in the Poldi Museum at Milan, there ascribed to Costa, although long since correctly attributed by Morelli, and the "Magdalen" in "The Way to Golgotha" still at Mantua, in the Accademia Virgiliana. But it is curious to observe how the folds upon the broad chest, and the perspective of the ledge hark back to the "Madonna" of 1483 in the Verona Gallery.

An interesting almost contemporary copy, probably by one of the Carotos of Verona may be seen in the collection of Mr. Robert Minturn of New York.

VICTOR CARPACCIO

Venetian School, Circa 1455-1525. Pupil and follower of Gentile Bellini.

I 73 STORY OF ALCYONE. "Daughter of Æolus and Enarete, and wife of Ceyx. Her husband having perished in a shipwreck, Alcyone for grief threw herself into the sea, but the gods out of compassion changed the two into birds." (Smith's Smaller Classical Dictionary). A group of men and women in the dress worn by the Venetian ladies and gentlemen in the last decades of the fifteenth century, stands on our right. The men take no part at all in what is going forward; the women look on in grief while Alcyone, whose hands are already branching out into claws, rushes through a flowered meadow to throw herself into the sea. In the foreground is a stag reposing at the foot of a tree, and a hare. Just off the shore floats the body of Alcyone's husband, and further to the left, at the water's edge, are two large white birds, representing no doubt the unlucky pair after the transformation is consummated. On the right the sea stretches away across the bay to the walls of a town, behind which rises a headland crowned by a round bastion. Groups of people in oriental garb line the beach.

Canvas. H. 26 $\frac{1}{4}$ in. W. 48 $\frac{3}{4}$ in.

Reproduced in *Rassegna d'Arte*, 1905, p. 131.

VENETIAN SCHOOL

If in less grievous condition, this would be one of Carpaccio's most delightful song-stories — *Chant-fables* — ; as delightful as the best of the St. Ursula series. With these, indeed, it has so much in common that one cannot hesitate to assign it to the same years. It is most like the "Departure," which is dated 1495, and may well be of the same year.

LAZZARO SEBASTIANI (?)

Venetian School. About 1430-1512. Pupil of Bartolommeo Vivarini, close follower of Gentile Bellini, influenced by Giovanni as well, and, not improbably in later years, by Carpaccio.

I 74 MARTYRDOM OF A SAINT (?). In the foreground of a city square, with flat-topped, balconied houses to right and left, we see a dapper youth trying to lift a decapitated body lying by a block. Just beyond this is the severed head, beside which lounges the ragged and towselled executioner, leaning on his mallet, as if spent with his effort. On the left, three soldiers look up to a balcony where stand a turbanned tyrant and his secretary. Below a dainty adolescent holds a banner. The square is bounded in the middle distance by a low wall overtopped by a cypress tree, and beyond stretches the country. In the heavens, shadowy small figures of two angels bear away the soul of the Saint, represented as a naked infant.

Wood. H. 21 in. W. 17½ in.

I 75 MARTYRDOM OF A SAINT (?). Companion picture to the last. A square somewhat different, with a ruined wall at the back. In the foreground two slender young men lifting up a dead body. To the right, a King in crown and long robes throws up his hands in amazement, while a friar and a lady in a sugar-loaf hat stand by. This group is balanced on our left by another consisting of a man in Oriental costume and a mincing youth in the dandified dress of about 1500, and a lancer. From the balconies spectators regard the scene.

Wood. H. 21 in. W. 17½ in.

The subject of these two companion panels is enigmatical. It would seem as if, in the first, a Saint's head had been struck off with a heavy mallet, and in the second, the head had been miraculously joined to the shoulders again. The first scene suggests the Martyrdom of St. James, as depicted by Mantegna

VENETIAN SCHOOL

in the Eremitani Chapel at Padua; but in easily accessible sources there is nothing to attach that Saint's legend to the scene represented in the second panel, unless indeed, it refer to the finding of the Saint's body at Compostella by King Alfonzo the Chaste.

The authorship is only a degree less puzzling. Obviously these panels were painted by a Venetian of the fifteenth century. He combines unusual freedom of handling with painstaking elaboration of perspective. The costumes, in so far as they are contemporary, are of about 1500, and so are the windows of the tower. The types and movements of the figures echo Carpaccio in the "St. Ursula" series and Gentile Bellini in his "Corpus Domini Procession."

At first glance these spirited and brilliantly coloured little paintings suggested Lazzaro Sebastiani, and it remains true that of all known masters it is to him they stand closest. But that pitifully dull and timid craftsman is, in no other work correctly ascribed to him, half so vivid or a quarter so ready.

Should further knowledge justify this tentative attribution we should at the same time lift Lazzaro up a peg in our esteem, and possess flagrant proof of his imitating the much younger Carpaccio.

GIOVANNI BATTISTA CIMA DA CONEGLIANO

Venetian School. Circa 1460-1517. Pupil and follower of Alvise Vivarini, slightly and momentarily influenced by Bartolommeo Montagna, and a great deal by Giovanni Bellini.

I 76 MADONNA. Seen to below the knees, sitting behind a parapet against a curtain, she turns her face a little to our left and gazes intently on the Child whom she holds naked between her hands. She wears a white hood under a blue mantle with the usual reddish dress, here tied with a knotted cloth girdle over the waist. On our left a landscape representing Conegliano with its castle. On the parapet in lapidary letters the inscription:

IOANNES. BAPTISTA. DE. CONEGLIANO. P

Wood. H. $23\frac{1}{2}$ in. W. $18\frac{1}{2}$ in.

A severe, incisive, clear-cut work of Cima's earlier years, dating soon after the Conegliano altarpiece of 1491.

Two other versions of this picture are known to the present writer. One was some years ago in the hands of the Parisian dealer, Sedelmeyer, and was to the

minutest detail identical with this, save that it had almost imperceptible differences in the embroidered pattern on the Virgin's hood and chemisette and a just perceptibly different movement in the clouds. It also was signed, but only with the letters IOANNES B. That example was not only by Cima's own hand, but of much better quality than the one here, and was undoubtedly the original of which ours is an autograph copy. The other version, which belongs to Mr. Theodore M. Davis of Newport, R. I., has a more summary landscape. It is a studio copy, possibly by a painter named Antonio Maria da Carpi who signed and dated with the year 1495 a "Madonna" (now at Budapest), which is in fact a copy of the Cima picture in the former Abdy Collection, (sold at Christie's in May, 1911), now belonging to Mr. Edward Tuck of Paris.

I 77 SILENUS. On the grassy shore of an inlet of the sea rides Silenus on his bare-backed ass. He is dressed in a loose gown, and while grasping the bridle, a simple rope, in his right hand, which rests on the beast's back, with his left he holds inverted a huge gourd from which he drinks with upturned face. His head, which is huge and heavy, is supported by a satyr with a thyrsus. Another satyr, blowing in a shell, precedes them, and a third, swinging a vine-branch, follows. A ship is seen in the offing, and across the water mountains close in the horizon, whilst at their feet a walled town, surmounted by its castle, lines the shore.

Wood. H. $11\frac{3}{4}$ in. W. 16 in.

Reproduced in the *Rassegna d'Arte*, 1908, p. 41.

This is scarcely the place to write at length about merely æsthetic merit, but much might be said in praise of this composition as pattern. Its quality as illustration is no less remarkable, although more easily appreciated. Its solemnity suggests, rather than a delirious revel, some ritual playing at play like the ball game which figured at a great mediæval festival in a certain French Cathedral.

This panel probably formed part of the decoration to a casket, and another fragment of the same work was acquired some six years or so ago by the Poldi Pozzoli Museum of Milan (Cf. G. Frizzoni in *Rassegna d'Arte*, 1908 p. 41, *et seq.*). The latter represents Bacchus, dressed like a Caesar and seated in a car drawn by leopards, with attendant satyrs, in the act of crowning the blonde, Gretchen-like Ariadne. The date of both these fascinating little panels is probably towards, but not later than 1500. The "Apollo and Marsyas" and the "Endymion" at Parma, so like these in spirit, are somewhat later in style.

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I 78 A BACCHIC FAUN. A vigorous youthful male, naked but for a girdle of vine leaves, is seen running to left over a meadow by the water's edge. With his left hand he holds a vine stock, and with his right supports a cask on his shoulder. Across the bay, big mountains are seen reaching down to the shore.

Wood. H. $9\frac{1}{4}$ in. W. $7\frac{1}{2}$ in.

Although acquired later than the last, it can scarcely be doubted that it formed part of the same work, for it is identical in style and sentiment. Perhaps it decorated one of the ends of the same casket.

MARCO BASAITI

Venetian School. Active probably 1485 to beyond 1525. Pupil and close follower of Alvise Vivarini; influenced by Giovanni Bellini (whom he may have assisted), and slightly by Carpaccio and Giorgione.

I 79 PORTRAIT BUST OF A VENETIAN GENTLEMAN. He is seen behind a brown parapet, upon which his right hand rests, looking a little to our left with calm rather watery eyes. He is about thirty, and wears a full but short beard and the long bushy hair in fashion, particularly in Venice, towards 1500. It is brown and covered with a blue cap, and his coat also is blue. He stands against a light blue grey sky over a brownish landscape of fields which stretch away on the right towards a town straggling within its walls on a hill, and on the left towards romantic crags and rocks. From his hand falls a *cartellino* with the apochryphal inscription: IOANNES BELLINVS 1488.

Wood. H. $21\frac{1}{8}$ in. W. $16\frac{1}{2}$ in.

There exists no more Alvisesque portrait, save those painted by Alvise himself. Yet there can be no doubt that it is not by him but by his closest follower — Jacopo Valenza was too abject to count — Marco Basaiti. Not only is it Basaiti all over in countless indefinable ways, but the landscape is most characteristic of him and of him alone. The colouring and the shape of the hand also speak for the same painter. It is a relatively early work, scarcely later than 1500, and perhaps some few years earlier.

I 80 MADONNA WITH ST. (?) LIBERALE. The figures appear to below the waist against a curtain, the Virgin in the middle and the youthful Saint on the right. On our left is seen a characteristic romantic

VENETIAN SCHOOL

landscape with four cherubs in the sky. The Saint (probably a portrait) is a youth with long bushy hair which covers his forehead and falls to his shoulders. His throat is bare. In his right hand he holds a heavy staff like a pilgrim's, and in his left a book bound in a stuff of almost Persian pattern but perhaps representing a coat of arms. Its most important feature is a falcon riding a swift and slender quadruped. Out of the book projects a *cartellino* on which we read MARCVS B. . . TI P.

Wood (transferred). H. $28\frac{1}{4}$ in. W. $40\frac{1}{4}$ in.

A pleasant and typical work, containing almost every characteristic of Basaiti, and Basaiti at his best. Even the Madonna is his prettiest, and the youthful Saint, vaguely reminiscent of Giorgione, can without gross exaggeration be described as charming.

Its nearest parallel is the Padua "Madonna with Peter and George" which work, however, is a little less advanced.

I 81 BUST PORTRAIT OF A GENTLEMAN. He is seen down to the waist, in an interior which has a round window opening on a romantic sunset landscape. He is not much over thirty, probably German, very proud, somewhat timid, a trifle provincially over-sensitive and suspicious. He wears a huge-brimmed, dark hat, and a dark coat, over a white shirt. His right hand appears out of his mantle and his left is white gloved. His beard is brownish yellow. The general tone is amber yellow.

Canvas. H. $30\frac{7}{8}$ in. W. $26\frac{1}{2}$ in.

From the last years of the painter's career, and conceived in the romantic mood which his art just sufficed to enable him to suggest, as it were, but not by any means adequately to communicate. It is, however, good enough portrait-illustration.

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VINCENZO CATENA

Venetian School. Active as early as 1495, died in Dec., 1531. Developed under the strong influence first of the Bellini, and later of Giorgione, and to a much less, but yet noticeable degree of Alvise Vivarini and Carpaccio.

I 82 PORTRAIT OF A MAN. He is seen to below the waist, turning slightly to our left but looking straight out, with a partition of music open in his right hand and his gloves in his left. On the partition we read the letters A. P. (perhaps the initials of the sitter), and in cursive under the musical

VENETIAN SCHOOL

notation the phrase, several times repeated, of the anthem SPES MEA IN DEO EST. The man portrayed is about thirty years old, has a short beard, wears a cloth cap and a loosely fitting dark great coat with a white shirt showing at the throat. Brownish grey background.

Canvas. H. 30 in. W. 24 in.

Unfortunately this picture is in too poor a condition to do justice to the merit of the artist or to admit of his identity being established with certainty. But it is more than probably by Catena, and if his, is one of his last works. Among Catena's indisputable portraits the one nearest to this is that of a Fugger at Berlin. Ours is certainly a more advanced type of art, yet scarcely too advanced for Catena's last years.

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VENETIAN

1500-1510

I 83 VIRGIN AND CHILD. Seated against a curtain, but in the open air, the Virgin is seen to below the knees, bending her head a little to our right and looking down through half closed eyes. The naked Child sits lightly on her left knee and looks as if He were about to address some one below on our right. He is lively, and seems ready to get up and step out of the picture. His right hand rests on His knee, and His right foot, which is extended, is supported by the fingers of His Mother's right hand. Her left hand is held over the front of His little body. She wears a white kerchief which falls down over her back. Her pink dress is edged with embroidery, a strip of which runs down the shoulders and encircles the armpit. A narrow sash is knotted over her waist. The landscape wherein she sits consists of a meadow stretching away to a shallow stream, beyond which, on a hillock, rise the towers and turrets of a castellated village.

Wood. H. 27½ in. W. 23½ in.

This is a version of a well-known pattern which recurs a number of times. It probably goes back to a design by Giovanni Bellini although, not necessarily to an autograph painting by that master, for a great artist of those days designed more than he painted. The dramatic look of the Child seems to point to the fact that the original did not represent the Mother and Child alone, as does the panel before us. It was more likely a composition like the Bissolo "Madonna with Veronica, Michael and Two Donors" in the Layard Collection. But who painted our version? The obvious answer perhaps would be Bartolommeo Veneto, for our picture is very close to the one signed by

that painter and dated 1505 in the Bergamo Gallery, and even to the nearly identical picture in the Crespi Collection at Milan. Nevertheless the present writer, who may venture to state that, after Morelli, who made Bartolommeo Veneto a subject of discourse, he has done perhaps more than any other student to resuscitate this curiously uneven but sometimes fascinating master, feels that this Madonna is not by him. The landscape is different from his — it is, by the way, more like the one in the Basaiti Madonna of the National Gallery — and the draperies are scarcely in his manner. It is, on the whole, safer to leave it unattributed. It may be by some quite unknown person, or may be an early work of some such painter as Petrus de Inganatis. We venture upon this particular guess because of all the existing versions of this "Madonna," the one which, taken as a whole, most closely resembles our picture; is a painting at Chantilly (No. 21), ascribed to Bissolo but more likely by Petrus, whom we so far know only as a follower of Bissolo. It remains, however, a mere guess, and should be taken, as intended, for no more than a suggestion. It is perhaps as possibly an early work by Pietro Duia, an obscure Venetian recently discovered.

GIROLAMO DA SANTA CROCE

Bergamasque Venetian. Born about 1480, died in 1556. His earliest works betray the influence of Cima and Mansueti. Later, he imitated, caricatured and copied most of his Venetian contemporaries.

I84 MADONNA WITH SS. AUGUSTINE AND PETER. The Blessed Virgin sits, visible almost down to her feet, behind a parapet with the mitred but youthful St. Augustine on our right and the hoary Peter on our left. The latter is absorbed in a huge book, bound in red, which he is holding in both his hands. The Child's hair is yellow. The Virgin wears a white kerchief, a blue mantle lined with olive green, and a pink dress. Peter is in a blue tunic with a dingy buff mantle. Augustine wears a white mitre with yellow stripes and a blue mantle bordered with brocade and lined with red, over a white surplice, as well as white gloves. In his left hand he holds a pearl grey book. The background consists of pasture and distant mountains, with numerous small figures of men and animals in the nearer distance. On the parapet is an apochryphal inscription in square letters which reads: IOANNES (MCDXCII) BELLINVS.

Wood. H. 28 $\frac{1}{2}$ in. W. 36 in.

VENETIAN SCHOOL

The greyness of the tone, and the fact that this picture is not improbably a copy of one by Bellini or by one of his immediate followers (as is certainly the case with several of the works of Girolamo da Santa Croce), may easily disguise the authorship for eyes which are not too well acquainted with Girolamo's ever changing types and ever silly identity of tricks and mannerisms. For such of us, however, as know him well, demonstration is unnecessary. Perhaps the Child and the eyes of Augustine betray him most obviously. Subtler and surer marks of Girolamo's hand are the little clumps of trees, and such a fold as that narrow V-shaped one on Peter's sleeve.

I 85 MADONNA AND CHILD. She is seen behind a parapet, against a green curtain, to either side of which appears a landscape. The naked Child is supported on a white cushion on the parapet, which is covered with a red robe of the Blessed Virgin.

Wood. H. 20 in. W. 18 in.

Characteristic enough in colour and look, but one of Girolamo's least disagreeable works. It is a free copy of a Bellinesque composition, now best represented by the central part of a "Madonna with a Young Female and an Elderly Male Saint" by Catena, at one time in the Widener Collection at Elkins Park, Philadelphia, and now in that of Mr. Salomon of New York. The other versions are in the Doria Gallery in Rome.

PALMA VECCHIO

(JACOPO D' ANTONIO DE' NEGRETI OF THE BERGAMASK)

Venetian School. About 1480-1528. Pupil of Giovanni Bellini, strongly influenced by Giorgione and slightly by Lotto.

I 86 PORTRAIT OF A GENTLEMAN. He is seen to the waist with his head slightly turned to our left. The face is long, with sensitive nostrils and mouth, a clear, rather high forehead, large calm grey eyes, and a short, somewhat ragged, soft brown beard. He is about thirty. He wears a black cloth cap like those still worn by unspoiled Italian sea-folk, and a black coat, slightly open in front over a white shirt of fine linen. His hands are together in front of him, and in the right he holds a folded letter, on the flap

of which is the date 1512. On the index finger of his left hand he wears a ring, the seal of which consists of two daggers crossed within a shield.

Wood. H. 33 in. W. 25 $\frac{1}{2}$ in.

Reproduced in *Rassegna d'Arte*, 1905, p. 120.

The attribution to Palma of this presentation of a refined, sensitive and calmly intellectual but virile personality, is not compellingly obvious. Indeed, some ten years ago, when the present writer first saw the picture, he fancied it was by Piero di Cosimo, and he hereby makes public recantation, without even pleading for forgiveness on the ground of such extenuating circumstances as bad light, lack of time, etc. But the longer one examines this portrait, painted with such quiet distinction, with reference to that eminently satisfactory artist, Palma, the more nearly certain is one that he alone, of all known Old Masters, could have painted it. The modelling of the nose, the cavity of the ear, and the left hand are unmistakably his. The treatment also is beyond serious question his, as we know it in his earlier works, such as, for example, the Brunswick "Adam and Eve," or the "Poet" in the National Gallery; and, as in those works, it seems to continue Giovanni Bellini's methods with scarcely a break — as if the one took the brush out of the other's hand.

The date is the only one found upon a work that can be safely attributed to Palma. It is, as we have seen, 1512, and amply justifies Morelli's dating of the "Christ and Adulteress" of the Capitol in Rome as Palma's earliest known work. The "Adam and Eve" of Brunswick and the "Poet" of the National Gallery would probably be just a little later.

The crossed daggers seem to have been the arms of a Venetian family named Bardocini, and later Bardonici or Brandonici. In a late fifteenth century manuscript belonging to the present writer, and containing the arms of all the families in Venice, this one is stated to have come from Burano, to have founded the church of S. Angiolo Michiel, and to have formed part of the great Council since 806. Be all that as it may, the original of our portrait was of the family who bore these arms. Nothing further regarding him is known.

I 87 THE RAISING [OF LAZARUS. In the foreground of a luscious landscape we see on our left Jesus, accompanied by several disciples, in the act of recalling to life Lazarus whom three men are lifting out of his sarcophagus. In the lower right hand corner, the Magdalen, a rustic beauty, kneels imploring, and above and behind her stand a crowd of men and an old woman. The colouring is vivid and brilliant.

Wood. H. 20 $\frac{1}{8}$ in. W. 24 $\frac{1}{2}$ in.

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Reproduced in *Rassegna d'Arte*, 1906, p. 117.

This rich, one might almost say succulent, bit of painting (which, by the way, seems to have been the sketch for the picture, now lost, but once in the Archduke Leopold's Collection at Brussels) shows Palma in a dramatically narrative phase rare for him. It is interesting to note how in every respect, whether of story, spirit, arrangement, treatment, landscape or types, he anticipates his pupil, Bonifazio. The style is of Palma's later middle period.

I 88 PORTRAIT OF A GENTLEMAN. He is seen down to the waist, in an interior against a niche, with his right hand resting on a pedestal. He is about thirty years of age. His hair falls like a wig to his shoulders, and his darker beard is cropped short and round. He wears furs over a dark coat, with fine linen showing abundantly at the throat.

Wood. H. $27\frac{1}{4}$ in. W. $21\frac{3}{4}$ in.

This picture forms a connecting link between the Berlin portrait (No. 174) and the one of Francesco Quirini, begun in the year of Palma's death and left unfinished. Ours is unfortunately in very bad condition. Originally it must have been a more impressive vision of humanity than the one at Berlin, and perhaps more on a level with the wonderful masterpiece at the Quirini Stampaia. Like both those portraits, it belongs to the end of Palma's career.

SCHOOL OF PALMA VECCHIO

I 89 THE CREATION OF ADAM. The Eternal, vigorous and grey-haired, in flowing draperies of pink and orange, lined with green, is seen modelling Adam, who faces Him and looks like a bronze statue. The sky is grey, and in the mid distance on our left we see, as small figures, the Eternal drawing the opulent Eve out of the side of the collapsed Adam.

Canvas. H. $58\frac{1}{2}$ in. W. 43 in.

A picture of no serious value, although not lacking in a certain breadth of design — a breadth seldom absent from the Italian spirit, even in its lowest decline. It is not altogether easy to place it. In a general way it is Palmesque but the hand of the Eternal reminds one curiously of Sebastiano del Piombo. It is an ambitious, sloppy work of the kind one expects of the ever changing but never improving Pellegrino da San Daniele, but does not exactly fit in with any identified phase of that inferior painter's career.

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ROCCO MARCONI

Venetian School. Active during earlier decades of the sixteenth century.
Pupil of Giovanni Bellini, and follower of Palma Vecchio.

190 BUST OF CHRIST BLESSING. He is seen frontally in hieratic style, but with a simper as unworthy of that geometrical severity as when found in modern Russian icons. His flowing, chestnut locks, parted in the middle, cover His shoulders. His red garment, which is edged with a richly embroidered strip, is cut low, leaving the throat bare. Rays of light are emitted from the crown of His head and from His temples. His right hand is raised in blessing, while the left is held to His breast. The background is grey.

Wood. H. 21 in. W. 17 in.

A characteristic work of this sweetish painter in his mature phase. Apart from type and general effect, which are so clearly his, the hands by themselves would put the authorship beyond question. A comparison with the hands in the signed "Christ and Adulteress" in the Royal Palace at Venice, or with those in the, also signed, "Christ Between Andrew and Peter" in the Church of S. Giovanni e Paolo at Venice, are sufficient proof. A replica of this panel with very slight changes exists in the Carrara Gallery at Bergamo (No. 147) attributed to Bonifazio Veneto.

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CARIANI (GIOVANNI BUSI)

Venetian School. About 1486—after 1547. Formed under influence of Giorgione, Palma and Lotto.

191 A MARRIED COUPLE. They are seen to above the knees, standing behind a parapet slightly raised on the left, against the wall of a room which is pierced on the left by an opening giving on a pleasant landscape. The man may be thirty, and wears a short cropped beard and the Venetian *zazara* under a round cap. He has a shrewd, determined look, and may have been a good ship-broker belonging to the well-to-do lower middle classes come to Venice from some provincial town, possibly Bergamo. The woman is a nice young thing, who, though resting her right hand on her husband's shoulder, looks a little frightened all the same. She wears a striped puffed voluminous

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cap, and a heavy fur collar. Her husband, too, has on his holiday fur-trimmed coat, which he clutches like a pearl of price. The fingers of his right hand rest on the raised ledge of the parapet.

Canvas. H. 32 in. W. 44 in.

One of the best works of this crude, uneven provincial, who, at times, and to less critical eyes, has been able to hide under the names of the great masters he clodhopped after. Here he is pretty much himself, warm in tone, not too thin in colour, not too sloppy in drawing, and good, homely and simple in interpretation.

SEBASTIANO LUCIANO DEL PIOMBO

Venetian School. Circa 1485–1547. Pupil first of Cima, and then possibly of Giovanni Bellini; strongly influenced by Giorgione, whom he assisted, and then, in Rome, where after 1510 he chiefly resided, by Michelangelo. Raphael, naturally, did not fail to affect him.

I92 MADONNA AND CHILD. She is seen down to the knees seated behind a table. She faces a little to our right and holds the naked Child standing, or rather moving, on her left knee. He looks excitedly to our left, and holds a bird in His left hand. Pink dress, dark background, blond tone.

Wood. H. $22\frac{1}{4}$ in. W. $16\frac{3}{4}$ in.

We shall first give some of the more obvious reasons for ascribing this picture to Sebastiano, and then note the more interesting conclusions that follow from the attribution.

Apart from the general impression, which to the properly trained and prepared mind comes as a spontaneous certainty, the items which tend to prove that this work is by the young Sebastiano, are the type of Child, the hands and the ear. Now the Child is singularly like the one in the "Nativity" of the Fitzwilliam Museum at Cambridge (No. 138), a faithful copy of an early lost Piombo if indeed not a repainted original; and so much is it his type of Child, that we rediscover Him, with the least possible change both as regards spirit and action, in the Holy Child turning to the infant Baptist in the fascinating drawing of a "Madonna," done ten or more years later, and now preserved in the British Museum, where it is still ascribed to Michelangelo (Berenson, Florentine Drawings, No. 2482, Plate CXLIX). Indeed, the same type of Child recurs in the even later "Holy Family with Donor" in the National

Gallery. The ear in our picture is typically Sebastiano's, as may be established by comparison with any number of instances. One will suffice, however, as that one is in an early work, the altarpiece at S. Giovanni Crisostomo in Venice, where the Baptist has the identical ear. The Madonna's hand has the pattern and the curious lack of structure of the woman's hand in the Glasgow "Christ and Adulteress," a canvas which, on quite independent grounds, has been attributed to Sebastiano. The Child's right hand, too, has the same shapelessness as in the Salting "Salome" dated 1510, now in the National Gallery.

If this "Madonna" is Sebastiano's, as we may safely allow, it becomes a document of some importance in the history of his earlier years. The student intimately acquainted with Venetian painting will already have noted, since we began discussing this picture, that it is singularly suggestive of Cima da Conegliano. Once put on that track, his memory or his researches will soon tell him that it is no more nor less than a faithful translation into the looser handling and fuller forms of Sebastiano, of a "Madonna" by Cima which happily still exists in two autograph versions. One is in the National Gallery (No. 634), and this was probably the example Sebastiano had before him; and the other one is in Berlin (No. 17). A minute comparison of the differences between the copy and the originals would be most illuminating, but for our purposes it is rather the analogies which are interesting. We should observe how much Sebastiano owes his type of Child — a type that, as we have seen, he retains into his advanced Michelangelesque period — to Cima, and how the fleshy, flabby hand that we find here and, even further degraded, in the woman of the Glasgow "Christ and Adulteress," is nothing but Cima's hand, boned, so to speak.

The facts just adduced, establishing the close connection between Sebastiano and Cima, confirm the conclusion imposed by the "*Pietà*" in the Layard Collection in Venice. That panel, it will be remembered, is signed by Sebastiano, and although in the signature he makes a point of boasting, as was then the fashion, that he was the pupil of Giovanni Bellini, it is plain enough who his real master was. The work in question is a most faithful copy, with regard to the figures at least, of a work by Cima recently left by Count P. Stroganoff to the Hermitage. The Sebastiano we know later reveals himself only in the warm, in the over-warm colour, so different from Cima's. It is a prejudice which seems to have been native to him, which clung to him through life.

No matter what quarrel with his real master, or what spirit of imitation, led him to sign his earliest extant picture with the statement that it was done by a pupil of Bellini, the Madonna here would lead us to suppose that Sebastiano

returned to Cima and remained in intimate relations with him until he was twenty, or even a year or two older. Our "Madonna" was clearly painted before the organ shutters in S. Stefano in Rialto at Venice, and just after the "Incredulity of Thomas" in S. Niccolò at Treviso. That Altarpiece which, besides the Twelve Apostles surrounding Our Lord, contains below the busts of six Donors, is for the present writer, as it was for Cavalcaselle, an early work by Sebastiano and there are good reasons for assigning the date of its execution to some time between 1505 and 1506. Signor Biscaro (*L'Arte* 1898 and 1901) has established this date on grounds quite external to the work of art. Our method happily confirms his results. The painter of this panel was certainly acquainted with Cima's treatment of the same subject (now in the National Gallery, No. 816) dated 1504, and also with Lotto's Portrait of Bishop Rossi, now at Naples, finished apparently in July 1505, whereof the likeness of the same Bishop here, among the Donors, is a direct imitation or free copy. We thus get to a date for this work no earlier than the end of 1505, and our "Madonna," which is a little more advanced in every way, can therefore scarcely be earlier than 1506, when Sebastiano was in his twenty-first year.

Copy of Cima though this "Madonna" is, there is something in the colouring and in the handling, in the planes even, which suggests Palma Vecchio. And this is not the first time that that most suave of Cinquecento Venetians has been called to mind by Sebastiano's works; for in the Treviso Altarpiece which we have just discussed, some of the heads of the Apostles, especially those on our right, recall him in an unmistakable manner. *Per contra*, Palma's "Jesus and the Canaanitish Woman" in the Venice Academy (No. 310), although of later date, betrays such undoubted resemblance in arrangement of heads as to suggest that while he was giving Sebastiano some of the types for the Treviso Altarpiece, Palma was himself in turn storing up the composition in his own memory. Fairly close contact between the two painters is thus established, and would not be really invalidated even if the resemblance turned out to be due not to reciprocity but to a common source.

Sebastiano del Piombo, it may thus be inferred, was a pupil of Cima and must have stayed with his master well on into manhood. He must then have come momentarily under the influence of Palma, possibly in his master's studio, before becoming the devoted follower of Giorgione that we find him in the S. Giovanni Crisostomo picture, in the Glasgow "Christ and Adulteress," or in the Banks "Judgment of Solomon." And as this contact with Palma must have taken place not later than 1505, it gives us one of the earliest dates, if not the earliest, that can be assigned to Palma's activity.

I93 VISION OF ST. AUGUSTINE. The Saint is in black habit, with a T embroidered over his left shoulder, and is seated against a rock, with his arms on a book which lies open before him on a table, and his left hand extended in a gesture of astonishment. He is bearded and is seen in profile to our left. In the stormy sky over a romantic landscape appears the figure of St. Jerome, naked except for some whirling Michelangelesque red drapery, and with his arms spread out. Augustine is supposed to have had this vision on the day that Jerome died.

Canvas. H. 51 in. W. 38 in.

Reproduced in Bernardini's "*Sebastiano del Piombo*" (Bergamo, Arti Grafiche, 1908), p. 125.

A most typical work of Sebastiano's mature Veneto-Michelangelesque manner, painted probably between 1525 and 1530.

LORENZO LOTTO

Venetian. 1480-1556. Pupil of Alvise Vivarini; influenced by the Bellini, Jacopo di Barbari, Raphael, Palma and Titian.

I94 MADONNA AND CHILD. She sits on the edge of a platform against a green curtain, bending her head a little to our left, but without turning her face, and looking at the Child, Who lies naked and half hidden in her lap, grasping at her bosom and sucking at her breast. Her mantle is of pale bluish green, her hair yellow and her flesh golden.

Wood. H. 12 in. W. 10 in.

Everything about this picture — pose, action, colour, touch — proves it to have been painted by Lotto when he had left the Marches, which he did in 1512, and was first working at Bergamo. Excursions thence to the neighbouring Milan must have first made him acquainted with Leonardesque works, whereof the impression is plainly perceptible here. Indeed, a replica — with at least as full a claim to originality, fresher in quality and probably slightly earlier in date — at St. Petersburg (No. 76), used to pass for Leonardo's until it was ascribed to Cesare da Sesto by Waagen, and finally to Lotto by Cavalcaselle.

I95 ALTARPIECE. Under an arched trellis supporting a rose-tree whose branches intertwine behind the green draped throne, sits the Blessed Virgin, while the naked Child stands with His left foot on her right

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knee and exchanges a rose with St. Catherine, who kneels in profile on our right. On the left kneels the Magdalen, holding a rose in her right hand and above her stands the Baptist pointing at the Infant Saviour. Balancing him on the right stands St. Jerome with a book held in both his hands.

Wood. H. 59 $\frac{3}{4}$ in. W. 46 $\frac{3}{4}$ in.

Reproduced as Plate 37 in Catalogue of Doetsch Sale, June, 1895.

"The composition is almost mechanically simple, with two tiers of saints, so to speak, as in Alvise's compositions. The trellis reminds us vividly of Cima's earliest work, the Vicenza altarpiece, the only other Venetian picture in which such a setting occurs. The pointing index of St. John is Alvisesque, and the Magdalen's curved palm and finger are found in Alvise's Berlin altarpiece, and in Bonsignori's San Paolo Madonna (Verona). The roses occurring here and frequently elsewhere in Lotto's works are probably a survival of the rose-garden in the backgrounds of Lotto's Muranese predecessors. Of the colouring little can now be said, Lotto being recognizable only in touches of red in the Magdalen's robe, and in touches of heliotrope in John's mantle. Elsewhere Lotto is seen most clearly in the Child, who suggests the one in Signor Piccinelli's Madonna of about 1522, and has Lotto's peculiar ear. The Madonna's R. hand is identical with the hand of St. Catherine in the San Bartolommeo altarpiece." (Berenson, Lorenzo Lotto, 2nd edition, p. 130.) This picture has suffered from multiple cleanings and restorations which have made it more than usually difficult therefore to date with precision. It is, however, scarcely later than 1517, having much in common with the San Bartolommeo altarpiece finished in 1516, and at the same time pointing forwards towards the works of 1521. In the Madonna, the Baptist and the Magdalen there is something distinctly Milanese, and after 1517, when Lotto's style was definitely formed, although far from fixed, such an aberration is not likely to have occurred. All in all, it may safely be dated 1514.

196 PORTRAITS OF GIAN GIACOMO STUER AND HIS LITTLE BOY GIAN ANTONIO. He is seen down to the knees, a man of about thirty, with short black hair and beard, dressed in a fuzzy dark bluish grey stuff. His left hand rests on the shoulder of his child, who holds his left hand open to receive a scissors, a knife, a bodkin, and other simple barber-surgeon instruments, from his father's right hand.

Canvas. H. 34 $\frac{1}{4}$ in. W. 29 $\frac{3}{4}$ in.

Both as interpretation and handling, a highly characteristic portrait by Lotto, and obviously done soon after 1540. It only required looking into his account

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book (published in "Gallerie Nazionale Italiane," 1, 1894) to discover on p. 125 the following entry revealing the name of the sitters and the exact date when they were portrayed: 1544 MARZO A GIAN GIACOMO STUER CHIRURGO IL RITRATTO SUO INSIEME CON QUELLO DEL FIGLIUOLO GIAN ANTONIO. Nothing further is known of them. The same is High or Low Dutch. The features are possibly Jewish.

VENETIAN

ABOUT 1530

197 HOLY FAMILY AND DONORS. Outside a portico, against a curtain, on a low pedestal, sits the Blessed Virgin, a youthful matronly figure, with the Child standing on her left knee, and grasping a bird from her hand. The infant John tries in vain to attract His attention. St. Joseph stands by the Virgin on her right, leaning his elbow on the invisible back of her chair. To right kneels a gentleman in profile, aged thirty or more, with short hair and longish beard, holding a huge hat in his right hand; to left, his wife, older looking, with hands folded in prayer. Between them parades a weasel-like cat. Background of romantic landscape, with ruins by the sea and a stormy sky. The general tone is a vitreous greenish grey. On the decorated base of the pillar to right, the letters LX.

Canyas. H. 38 in. W. 46 in.

Reproduced by Muxel in his Catalogue of the Leuchtenberg Collection, Plate 33.

A work of nearly the highest order, monumental in composition, yet of simple almost homely feeling, careful but not niggling in drawing, freely and largely painted. Moreover few portrait heads are more convincingly individual than the Donor's, and the landscape makes an emotional appeal that may be described as, in the best sense of the word, "romantic." The artist who invented the crag-like profile formed by the line from the curtain over Joseph's head and shoulders, along the contour of the female Donor, down to the tip of her train, was a designer one would like to know better.

But he baffles identification. Excellent critics have thought the picture to be by Lotto. And there is much here that recalls him. The arrangement and even the Madonna's draperies suggest the "*Santa Conversazione*" after Lotto in the Borghese Gallery; the Donoress evokes memories of strong rustic

visages in the frescoes at Trescore and the landscape has affinities with the one in the Lochis "Holy Family with St. Catherine" at Bergamo. In addition to all this, nothing could well be more Lottesque than the refined, delicate gentleman, and the contrast between him and his rather fierce wife. On the other hand, the picture as a whole is somehow too serious, at once too monumental and too compact, for Lotto. The folds of the draperies are far too functional and too linear for him. The ears are not his shape; the hands of the Donoress are far too long; the infant Baptist is too Raphaelesque; and, in general, the modelling is too firm and the painting too solid.

If not Lotto, who then? Its attribution to Moroni, while in the Leuchtenberg Gallery, would rather point to its coming from Bergamo, for frequently, a hundred or more years ago, a picture coming from a district was ascribed without question to the best known man of that district, as, for instance, Umbrian works to Perugino, and Marchigian paintings to Crivelli. And in truth something in the placid, heavy, homely type of the Madonna and in the proportions of the Child does recall the Bergamask artist Previtali. On the whole, however, both in style and in quality, this work is hopelessly beyond Previtali's reach. Nor is there anything here to suggest Cariani or still less Palma Vecchio. So, if Bergamask at all, it is by some Melchisedec of that delightful but not exactly inspired countryside, who had no ancestor and no descendants. There can scarcely be a doubt, however, that the painter of this remarkable canvas was some one who knew Lotto, and to the present writer it would seem as if there were in the landscape and elsewhere a reminder of Friulan artists. But he will not venture a name, though several from those parts and one or two Venetians in the stricter sense, come to mind as possible candidates.

The letters LX on the pedestal of the pillar can refer neither to the age of the Donor, as is obvious, nor to the date of the picture. Nobody painted like this in 1560. The forms, the feeling, the costumes, the entire time-exhalation of the picture place it at least thirty years earlier. On the other hand, similar considerations should prevent our dating it much earlier than 1530.

VINCENZO PAGANI

School of the Marches. About 1490–1568. Pupil probably of Giovanni da Monterubbiano (his native town); influenced by fellow Marchmen like Pietro Paolo Agapiti and Antonio da Faenza, as well as by Lorenzo Lotto, and later overwhelmingly by Raphael.

198 THE ANNOUNCING ANGEL. He is seen down to the knees, advancing to our right, while his head is slightly turned in the same direction. With his right hand he blesses; and with his left he holds a lily. He has a broad face and prominent nose. His yellow hair is parted in the middle and then falls in elaborately curled tresses to the neck and shoulders. The colouring is crude, hard and bright, the wings being blue and purple and the dress green, with darker green and raspberry coloured sleeves. He is seen against a marble archway.

Wood. H. 30 in. W. 26 in.

In type this resembles the "Madonna" at Pausula of 1517, and the Virgin as well as the Christ in the two "Coronations," one in the Brera at Milan (No. 498) and the other at Monteprandone. The right hand with its broad palm is like the hand of the Madonna in both these pictures. The left is almost identical with that of the young military Saint in the Macerata "Madonna with Antony Abbot and Donor." The arch, with its severe forms and projecting cornices, recalls the niche in the Pausula panel again, and the masonry is treated exactly as in the Monteprandone altarpiece. The recurrent fold, shaped like three sides of a very narrow rectangle, is as good as a signature. This is probably the earliest of Pagani's known works. Both in facial type and architectural forms the dominant influence is that of Antonio da Faenza, as we know him at Loreto, Montelupone, Norcia and Cingoli.

199 THE FLAGELLATION. In a tile-paved hall, with a niche at one end and a throne at the other, Our Lord, naked but for a loin-cloth, is being tied by the crossed wrists to a slender column, while three executioners are preparing to flagellate Him. On our right a guard of three soldiers, and on our left Herod and three Counsellors. The colouring is rather gay, but fused.

Wood. H. $10\frac{1}{4}$ in. W. 32 in.

Part of a *predella* to some altarpiece dating from two or three years later than the Brera "Coronation." It is the *predella* to that work which makes the attribution of this panel to Pagani highly probable if not absolutely certain.

200 THE PURIFICATION. The Temple is a low hall consisting of beams resting on the bronze capitals of mottled marble columns. The altar is a broad stone covered with a white cloth. Eighteen figures make up the scene, most of them grouped about the altar, but others conversing freely elsewhere.

Wood. H. $7\frac{5}{8}$ in. W. $22\frac{1}{2}$ in.

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The movement, the handling and the architecture are so like Pagani's that there is no reason why one should hesitate to ascribe this fragment of a *predella* to him. Perhaps the certain work by him that gives the completest justification for the attribution is the Macerata "Madonna with Antony Abbot, a Young Military Saint and Worshippers." But this "Purification" is more Raphaelesque and somewhat later. The chief influence here is Lorenzo Lotto, and, be it noted, not the Lotto of the finished works, but the Lotto of the sketches in the Bergamo Gallery for the S. Bartolomeo *predella* in the same town. This furnishes proof that Pagani was personally acquainted with Lotto.

SCHOOL OF THE MARCHES

201 PIETÀ (in a lunette). Our Saviour is supported in the lap of the fainting Virgin, who is being upheld by Joseph of Arimathea on our left and Nicodemus behind her shoulders. The Magdalen holds the Saviour's legs and the Beloved Disciple His left arm. Nicodemus in his left hand holds the Magdalen's vase of ointment.

Wood. H. 33 in. W. 62 in.

This lunette of some unknown altarpiece is bafflingly difficult to place. The colouring, which is rich, and the figures of Nicodemus and the Magdalen are perhaps Peruginesque, the Beloved Disciple suggests Lorenzo Costa, while the remaining figures are distinctly of the Marchmen. Is it by some quite unknown painter of that region, or does it represent a new phase of one known already? Curiously enough, in type the Magdalen recalls Antonio da Faenza's "Virgin Annunciate" at Loreto, while her draperies have folds very characteristic of Pagani.

GIOVANNI ANTONIO PORDENONE

Venetian School. 1483-1540. Pupil perhaps of some Friulan follower of Alvise Vivarini and the Bellini; developed under the influence of Giorgione and Titian.

202 MADONNA AND SAINTS. Our Lady sits enthroned against a curtain hanging from a portico. She turns to our left to converse with the fiery and curly-haired St. George, who is bareheaded, but otherwise

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encased in armour. The Holy Child stands on His Mother's knee and addresses himself to St. Catherine, who faces Him, leaning over on her wheel. At the foot of the throne a *putto*, who has just been playing a viol, suddenly becomes aware of the dragon lying dead at St. George's feet, and turns frightened to St. Catherine.

Canvas. H. $34\frac{3}{4}$ in. W. 41 in.

An authentic work, brilliant in colour and execution, and yet scarcely doing justice to this uneven but most temperamental of Venetian painters, an artist who may well be regarded as the Rubens of the school. This picture is dramatic, almost melodramatic, and was probably painted between 1525 and 1530. A more average specimen of Pordenone's art, an earlier work than the present, exists in this country in the "Madonna with St. Barbara and a Donor," belonging to Prof. Frank Jewett Mather of Princeton.

BERNARDO LICINIO

Venetian School. Active circa 1510–1550. Pupil probably of Benedetto Diana, influenced by Catena, Giorgione, Palma, and Bonifazio, but most of all by Pordenone, whose close imitator and follower he became.

203 PORTRAIT OF A YOUNG WOMAN. She is seen to below the hips, leaning slightly to left against a table, on which she rests her right arm, in the hand of which she clasps her glove. Her left hand is on her hip. Her amber-coloured hair is parted in the middle and bound in tight tresses on the back of her head. Her velvet dress is cut low and over her bosom and round her neck hangs a long pearl chain with a pendent cross.

Wood. H. $27\frac{3}{4}$ in. W. $22\frac{1}{2}$ in.

A most typical work of this rather foolish and provincially minded artist, who is none the less a fine colourist and good enough technician. Both costume and style of painting point to a date soon after 1530.

TITIAN (TIZIANO VECELLIO)

Venetian School. Circa 1480–1576. Pupil of the Bellini; profoundly influenced by Giorgione, whose art he continued and developed.

204 PORTRAIT OF FILIPPO ARCHINTO. He sits with his arms resting on those of his curule chair, and is seen down to the knees, dressed in the garments of a prelate, with red cape over his white surplice. He is quite an old man, for his high forehead is perfectly bald and his longish beard entirely white. The fingers of his left hand mark the place in a small book which he holds shut. The background is dark. A half transparent striped gauze curtain is drawn more than half way across the picture from our right to our left, hiding, or at least veiling half his face and figure.

Canvas, nearly life size. H. 46 in. W. 36 in.

Filippo Archinto, of a well known Milanese noble family, was born in 1500 (or possibly four years earlier) and died at Bergamo in 1558, in exile, although he was Archbishop of Milan, his native town. He began life as a lawyer, and after his career had for some years followed the normal course, he became a violent partisan and favourite of Paul III, the last of the great fighting Popes. One of Archinto's appointments was to the governorship of Rome. In that capacity he had to decide a claim between a Spaniard and a German as to which was the real father of a certain child. Archinto had a good meal prepared and told the child to fall to. The child ate his fill, but would drink water only. Whereupon he told the German to go in peace, since no German child would drink water when wine was within reach. Although from our point of view this was by far the most important event in his career, seeing that it has furnished an anecdote which for a vanishing instant brings him back to life, he distinguished himself *also* by forwarding the cause of St. Ignatius Loyola and of the Jesuit Order, as well as by an over-zealous defence at the Council of Trent of papal claims. He was too closely identified with the policy and ambitions of Paul III to be welcome to that Pope's successors, and to be rid of him he was sent as legate to Venice. He held this appointment from 1554 to 1556, and it was no doubt in these years that this portrait was painted by Titian. The veil half drawn across him may refer to the comparative neglect and obscurity in which he regarded himself as then living (all this from Litta's "Famiglie Celebri Italiane" sub. voc. Plate II. Miserably reproduced in colours, *ibid.* There is also a reproduction of the monument erected to him in Milan Cathedral. The inscription thereon would, by the way, place his birth four years earlier, which would harmonize better with his aged appearance in 1554–1556.)

Not an attractive but an interesting work of art, it is, as painting, thoroughly characteristic of Titian at the end of what was for him — the Tiresias of painters — his middle period. As this is going through the press, another portrait of the same prelate has appeared in the market. It is also by

Titian and must have been painted two or three years earlier than ours, for there he is still a vigorous middle-aged man with no sign of the precocious senility which, owing probably to his troubles, overwhelmed him by the time he sat for our portrait.

SCHOOL OF TITIAN

205 PORTRAIT OF A LADY. She is about twenty-five years old, and beautiful, almost like an Englishwoman as painted by Sir Joshua or even Romney. She is seen to just below the waist, turning a very little to our left but looking straight out, and holding her right hand over her bosom. She wears a jaunty cap, a tight-fitting black dress, slashed over the shapely bust to show the white bodice, and a high, close-fitting collar of ruffled lace. Her sleeves are white, with simple ruffles at the wrists. A jewelled girdle hangs from her hips.

Wood. H. 26 in. W. 19 $\frac{1}{2}$ in.

The bearing, the type and the costume vividly recall the ladies of the courts of Charles V. and Phillip II, painted by Antonio Moro and his pupil, Sanchez Coello. It would not be surprising if one of these painters, in some sunny, very Titianesque moment, were in fact responsible for the portrait of this attractive and distinguished young woman.

PARIS BORDONE

Venetian School. 1500–1571. Formed under the influence of Titian.

206 ST. JEROME IN THE DESERT. It is a desert which, with its verdure and foliage, romantic castles and lovely hills, is more like a paradise, and through it a fresh stream flows singing over its shallows. On our extreme right Jerome, sitting almost naked, with his back to us, turns sharply away from his book, which rests on a skull, to look at his lion, who is climbing up from the river. In the middle distance a youth is seen running away from a dragon.

Canvas. H. 27 $\frac{1}{3}$ in. W. 34 in.

Reproduced in Muxel's Catalogue of the Leuchtenberg Collection, No. 2, II, S.

VENETIAN SCHOOL

The Saint is the same old man as the "Fisherman" in Bordone's famous masterpiece in Venice. The landscape, based upon Giorgione's, and resembling those of Giulio and Domenico Campagnola, is also from the painter's middle years. This canvas may safely be dated between 1530 and 1540.

207 CHRIST TAKING LEAVE OF HIS MOTHER. Behind a parapet (on the raised part of which appears a shield that may be that of the Bragadin family) we see in half length Our Lord, a beautiful figure, with auburn hair, in pink coat, turning slightly to the right to His Mother, who faces Him wringing her hands. She is in bluish grey. Dark background.

Canvas. H. $31\frac{1}{2}$ in. W. 28 in.

Reproduced in *Rassegna d'Arte*, 1905, p. 133.

A most Titianesque work, inspired by some such masterpiece as the Dresden "Tribute Money." The Christ recalls Titian's so-called "Ariosto" now in the National Gallery. He is perhaps the most thoughtful and religious figure ever created by Bordone, but even here the painter remains festive, sensual, and fleshly.

A ruined version exists in the Padua Gallery.

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TINTORETTO (JACOPO ROUSTI)

Venetian School. 1518-1594. Pupil probably of Bonifazio, but formed chiefly under influence of Titian, and, to a minor degree, of Michelangelo.

208 PORTRAIT OF A VENETIAN ADMIRAL. He is seen nearly to the knees, in full armour but bareheaded, looking straight out a little to our right. He has an agreeable face, easy-going yet virile and active, and, having reached middle age, he is getting a little fat and jolly. His hair, which is turning grey, is cropped short, and he wears a full although short beard. The attitude is martial, with his right hand on his hip and the left resting on the table by his helmet. He stands against a red curtain which drapes a portico, whilst to the left is a narrow strip of sea, in which a galley is visible, and above it, a broad expanse of sky.

On the breastplate are painted the Lion of St. Mark turned cherub (that

is to say, with head and wings only), and below it the blazon of the Contarini, to which family, therefore, the Admiral here portrayed must have belonged.

Canvas, life size. H. 50 in. W. $44\frac{3}{4}$ in.

Reproduced in *Rassegna d'Arte*, 1905, p. 133.

This fine portrait is early work by Tintoretto of such solid structure and admirable technique, that, when he first saw this masterpiece, it took the present writer hours of study and reflection to make quite sure that it was by him and not by Titian. Indeed, like all Tintoretto's finest early portraits which have passed or could pass for Titian's, this one is all but worthy of the brain and brush of the greater master. A portrait of another Admiral (said to be Vincenzo Cappello), of about the same date, quite as impressive, and at least as certainly by Tintoretto, is in the collection of Baron Schlichting in Paris.

The subject of our picture recurs, dressed, this time, as a civilian, in furs and satin, and a trifle older, in a canvas at Dresden (No. 236), painted by Paul Veronese. There he passes traditionally as Daniele Barbaro. But the real Daniele we see in Paul Veronese's painting in the Pitti Gallery (No. 216), and it clearly is not the same face we see in the two others; besides which the sea does not seem ever to have been among Daniele's many interests.

A personage who had himself portrayed by both Tintoretto and Veronese, and was at the same time a naval officer of considerable rank, should, of course, be easy to identify. Such, however, is the disgraceful dearth of publications auxiliary to the study of Italian art, that one who is not a specialist in Venetian documents, printed and in manuscript, finds it very difficult to get at the information. All that one can surmise is that the subject of our portrait may have been Tommaso Contarini, who in 1558 captained one hundred galleys for the defence of Crete and Cyprus.

209 PORTRAIT OF A VENETIAN SENATOR. An old man of about seventy, with wavy long grey hair and a carefully combed even more wavy grey beard, he is seen nearly down to the knees, looking towards our left. His right hand holds the stamped stripe of his heavy velvet mantle, and his left falls to his side. An opening on our left shows a bit of the Piazza with the clock tower and adjoining buildings.

Canvas, life size. H. 42 in. W. 30 in.

A typical work of Tintoretto's ripest years, keenly characterized, vigorously conceived and boldly executed.

VENETIAN SCHOOL

SCHOOL OF TINTORETTO

210 A FAMILY GROUP. A Venetian gentleman of about fifty, in the robes of a Procurator of St. Mark's, with his left hand resting on the shoulder of his eldest son, aged about twenty, recommends him and six other sons, whom we see below as a series of busts diminishing in size and years, to the Blessed Virgin. She appears in the sky between two young women, perhaps departed members of the same family.

Canvas. H. 45 in. W. 49 in.

Far too good for a photograph, and yet equally far from being a real work of art. Like so much later portraiture, it sins by being at once too life-like and not sufficiently life-enhancing. The painter can hardly have been Tintoretto's son, Domenico, but possibly this is an achievement of his daughter, Marietta. The date is soon after 1600.

211 PARABLE OF THE WISE AND FOOLISH VIRGINS (Math. XXV, i-12). The five foolish virgins, slender, graceful creatures, rush distractedly about the courtyard of a severe Palladian palace vainly crying to be admitted, while in the brilliantly lit hall above the wedding feast is going on.

Canvas. H. 34 in. W. 42 in.

Spirited and delightful, although thin and rather improvised. Obviously Tintorettesque, but curiously black in colour, almost un-Venetian. Perhaps by Palma Giovane before he became the official painter of his day.

A "Feast of Herod" by the same hand may be seen in the Pitti Gallery at Florence.

LEANDRO BASSANO

Venetian School. 1558-1623. Pupil and follower of his father Jacopo da Ponte, whose homely style he continued well into the seventeenth century. He was a Greco without madness, but also without that touch of genius which palliates the preposterous extravagances of this idol of the critic's cave and speculator's greed.

212 PORTRAIT OF A MAN. Turned to our right, he sits by a table, with his right hand resting on an open book and his left held out as if to emphasize some remark. His eyes follow the hand, and look down at us

VENETIAN SCHOOL

with a homely smile. He is about thirty-five, with close cropped hair and beard, and heavy fur-trimmed coat. On the table, which is placed in a curtained portico, a crucifix and a book. To right, a pleasant landscape lit and coloured in a way that reminds one of Greco.

Canvas. H. 40 in. W. 54 in.

Almost German in homeliness, and so cordial as to make one forget the slight suggestion of the photographer. Leandro has painted grander portraits, but none more typical of the almost deliberately middle-class visions of his family. In his more "long-tailed" manner we see him in a delightful canvas in the Fogg Museum of Harvard College representing a gentleman worshipping our Lord who appears in the heavens.

SCHOOLS OF
PADUA, VERONA AND BRESCIA

PAINTINGS

SCHOOLS OF PADUA, VERONA AND BRESCIA

ANDREA MANTEGNA

Paduan School. 1431-1506. Brought up in the workshop of his adoptive father, Squarcione. Influenced by his future father-in-law, Jacopo Bellini, and to a much greater degree by Donatello, as well as by Pizzolo, the great Florentine sculptor's assistant and his own fellow-workman in the Eremitani. Paolo Uccello and possibly Fra Filippo may have had a certain effect upon him.

213 CONTEMPORARY COPY OF THE ADORATION OF THE MAGI. The composition consists of the Infant Saviour and of four half length figures and the head and shoulders of another, all as large as the space will permit. The Virgin turns to our right holding the Child loosely swaddled on her knee. Over her shoulder the head of Joseph is visible. The bald head and shoulders of the eldest Mage, who holds a bowl in his hand appear almost in profile in the lower right hand corner. Above him we see the turbanned face of the youthful blackamoor, and of a swarthy Oriental, each holding a vase. The turbans are pink and red, touched with gold. The Madonna's turban is orange coloured. The flesh is of chocolate tone as in the Poldi "Madonna" for instance. The background is dark.

Canvas. H. $19\frac{1}{4}$ in. W. $25\frac{3}{4}$ in.

The original now belonging to the Marquess of Northampton at Melchet Court, is reproduced in Kristeller's as well as in Yriarte's "Mantegna," and in the volume on Mantegna in "Die Klassiker der Kunst."

The original is a justly famous masterpiece from Mantegna's last years, and was highly appreciated in its own day, as is attested by the number of copies and imitations in existence (see Kristeller p. 438-9). Mantegna in this design

is already as far away from the early Renaissance, with its blessed love of emptiness and its delight in detail, as Michelangelo, the mature Raphael or Andrea del Sarto in his later works. The version here is faithful, and so close to the original that we may suspect it was made in Mantegna's studio.

UNKNOWN FOLLOWER OF MANTEGNA

214 MINIATURE ALTAIRPIECE. Under a vaulted structure resting on four arches open to the sky, the Blessed Virgin sits enthroned with the Child in her lap. He is naked and reaches out His left hand to take an apple from the Infant Baptist, who also stands naked, on the step of the throne. On our right and nearer to us we see St. Ursula with a banner and another Virgin Martyr. Balancing them on the left stand Onofrio and Sebastian both naked save for a loin-cloth. The façade is like a triumphal arch, with medallions in the spandrels and *putti* swinging a garland of foliage and fruit across its span. From the vaulting hangs a circular garland within which we find in lapidary letters the words: GLORIA IN EXCELSIS DEO & IN TERRA PAX HOM VOLUNTATIS. Landscape background of pleasant hill country, with a castle and a church on the horizon. In front of the throne perch three birds. Under the platform the forged inscription ANDREAS MANTEGNA PINDEBAT.

Canvas. H. 19½ in. W. 16 in.

A dainty and even meticulous work, by a follower of Mantegna's last phase. It seems as if one should be able to identify him, and several features suggest Parenzano, but the touch is too delicate and the types too refined. One must look for the author among the Veneto-Veronese painters close to the Carotos.

FRANCESCO BENAGLIO

School of Verona. Born in 1432, and still living in 1482. Formed under the influence of Mantegna.

215 MADONNA AND CHILD. Our Lady appears framed in an arch with her arms resting upon its parapet and the naked Child seated before her on a cushion. She looks down a little to the left and wears a white kerchief over her head and shoulders, and a cherry-red dress under a dark blue

SCHOOLS OF PADUA, VERONA AND BRESCIA

mantle. The Child blesses with His right hand, and holds a lemon in His left. Strings of coral hang across the arch, and on its parapet we read on a *cartellino* the words MEMENTO MEI DEI GENETRIX. Dark blue sky and clouds. The tone is dark and warm.

Canvas. H. 19 in. W. 14½ in.

The general tone of colour, the architectural forms and the clouds in the sky betray the Veronese; the types of both Mother and Child point to a close follower of Mantegna. Among all the painters of the school of Verona, closest follower of Mantegna, at all events of his earlier style, was Francesco Benaglio; and indeed a comparison between this Madonna and Benaglio's two authenticated works (the one at S. Bernardino in Verona and the other in the Venice Academy), leaves no doubt that all three are by the same hand.

LIBERALE DA VERONA

School of Verona. 1451-1536. Pupil of Vincenzo da Stefano; influenced, in his best days, by Girolamo da Cremona, Mantegna, the Bellini, and, in his dotage, by Raphael.

216 ST. JOHN IN PATMOS. He is seen to below the waist only, a youthful figure with a beautiful face thrown up in ecstasy. His right hand slightly lifts the pen, as if he were waiting for dictation from On High before putting it down again on the open book. Delightful romantic background of landscape.

Canvas. H. 29 in. W. 24½ in.

Perhaps Liberale's most inspired creation, and, but for the National Gallery "Death of Dido," certainly his most attractive work. Like that picture, too, it shows Liberale at a moment when he might be most easily confused with his own pupil, Francesco Caroto. The relation of this head to those of the Berlin and Brera "St. Sebastians" by Liberale is obvious, but this "St. John" would appear to be somewhat later in date. It is a typical instance of the quietistic ecstasy which found expression toward 1500 in Verona as much as in Umbria itself, which we are more accustomed to think of as its home.

NICCOLO GIOLFINO

School of Verona. 1476-1555. Pupil of Liberale; tending in the same direction but with a whimsicality of his own.

217 TRIUMPH OF SILENUS. In the foreground of a shimmering, romantic landscape, the naked Silenus, bursting with fat, rides sideways on an ass, his head wreathed with grape-leaves. Fauns and satyrs hover about him, and from the left advance three Bacchanals.

Wood. H. 9 in. W. $12\frac{1}{2}$ in.

218 SILENUS ASLEEP. The scene has changed. It is just before dawn, with the dying moon fading in the sky. We are on the outskirts of a walled town, with spires and battlements and towers. In the foreground lies Silenus swinishly asleep, and beside him a little faun. On the left, one Bacchanal fast asleep and another waking and stretching. But in the middle distance two satyrs show no sign of sleepiness, as they approach the third of the Bacchanals. The ass, with full throated ease, salutes the morn.

Wood. H. 9 in. W. $12\frac{1}{2}$ in.

Two companion panels, destined, do doubt, to adorn a casket or chest. Highly characteristic specimens of Giolfino's work, yet in every way better than any others known to the present writer. They are exquisite in the ivory amber tone of their lucent colour, and vivid in presentation, yet vivid with a certain restraint. For which reason, indeed, they remind us of Cima's Bacchanalian scenes in this collection. At the same time, such is the humour of the "And After" scene, that it would be no misfit of a visual garb to certain passages of the "Midsummer Night's Dream." Were Giolfino always on this level, it would never occur to us to pair him off, as we now too often do, with Amico Aspertini.

DOMENICO MORONE

School of Verona. 1442-after 1503. Pupil of Benaglio, influenced by Mantegna and Gentile Bellini.

SCHOOL OF DOMENICO MORONE

219 THE ANNUNCIATION. Against an arch opening on a hilly landscape with low horizon, the Blessed Virgin, kneeling, with hands crossed on her bosom, receives the Message of the Angel, who with impressive

gesture points up to a Dove emitting golden rays. In front and between them, on a platform tessellated with blue and white, stands a Renaissance lectern with open book, and foremost of all appear the nimbed head and shoulders of a youthful Olivetan monk who, with hands raised in prayer, looks up at the Blessed Virgin. Her wavy hair is pale yellow, her dress grey and her mantle bluish green. The Angel is in yellow with blue sleeves. The hills are light blue. The colour of the whole is thin and pale with a general tone as of whitish brass.

Wood. H. $36\frac{1}{2}$ in. W. 21 in.

An impressive and decorative but yet mediocre achievement. Its connection with Domenico Morone is obvious — to those of us who have gone to the trouble of forming a conception of that remarkable artist. To which, however, of his followers this is to be assigned, it is not easy to decide. It comes nearest to Michele da Verona and may be by him. On the other hand, there is something in the outlines and elsewhere which makes it just possible that it is an early work of the decorator Falconetto.

CAVAZZOLA

CAVAZZOLA (PAOLO MORANDO). School of Verona. 1486–1522. Pupil of Domenico Morone, influenced by his fellow students and by Caroto, Giolfino and Raphael.

SCHOOL OF CAVAZZOLA

220 MADONNA. She sits on a ledge in the foreground of an idyllic twilit landscape, with the Child in her arms.

Wood. H. 15 in. W. $12\frac{1}{2}$ in.

Clearly related to Cavazzola, yet certainly not by him. His last known work, the “Vision of the Madonna” (Verona, No. 335, dated 1522) precludes the possibility of his having continued and declined in the few months or even weeks that remained to him of life to such a style as is displayed in this pleasant, romantic, but loosely handled work.

GIROLAMO DAI LIBRI

GIROLAMO DAI LIBRI. School of Verona. 1474–1556. Pupil of Domenico Morone, influenced by Mantegna and Montagna.

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SCHOOL OF GIROLAMO DAI LIBRI

TWO PANELS originally forming sides of a casket or in some other way forming parts of a piece of furniture.

221 ÆNEAS LEAVING TROY. He carries Anchises astride over his shoulder and leads the little Iulus by the hand. A small shaggy dog follows, and then come Creusa with an armed band behind her. Landscape background.

Wood. H. 8 in. W. 11 in.

222 UNKNOWN SUBJECT. A soldier stands on guard in the arcaded porch of a palace. Another hands a wax image to a young woman in the doorway. On our left an opening shows the interior of the same palace with a large fire-place at which the woman kneels and burns the image; with the intention no doubt of causing to waste away the body of the person represented by the image.

Wood. H. 9 in. W. 11½ in.

There can be no question that these two slight but pleasant and lively narratives were painted in Verona early in the sixteenth century, by some one in the wake of Domenico Morone but they are not by any of the painters known thus far. In spirit as well as in colour and types, they approach closer to Girolamo dai Libri than to any of his fellow pupils.

FRANCESCO CAROTO

School of Verona. 1470–1546. Pupil of Liberale; influenced by Mantegna and Bonsignori, and later by Raphael and Titian.

223 DEPOSITION. The Blessed Virgin sits at the foot of the Cross with face thrown up and hands joined in lamentation. The dead Christ, all but naked, reclines against her between her knees. His head rests on His own right shoulder. His right arm falls to the ground over His Mother's knee, while His left is supported, in part by her other knee, and in part by the Magdalen who holds His wrist as she kneels weeping, her handkerchief to her eyes. Above her appears St. John, and on the left another male saint, with an old woman in front of him, kneeling.

Wood. H. 18½ in. W. 11¼ in.

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A late work, Michelangelesque in feeling and composition, but Titianesque in technique like its contemporary "St. Martin" in S. Anastasia at Verona. The dead Christ, completely relaxed and entwined about His Mother's lap and knees, is a *motif* of the highest excellence as design.

Probably the picture referred to by Vasari as "the panel of the Movi family in S. Maria della Scala at Verona, representing the Deposition, a work of his old age." (Vasari, Sansoni, V, 286.)

VERONESE

ABOUT 1540

224 ST. JOHN THE EVANGELIST RESUSCITATING DRUSIANA.

The Apostle appears on our left as an old man seen in profile to right. Raising his hand to bless her, he gazes intently upon Drusiana as she sits up on her bier, her palms joined in thanksgiving. Bystanders male and female look on with varying attitudes of astonishment. In the background a building, intended perhaps for a city gate, with a crowd pushing through it. On the right, landscape. Rich but sombre colouring, composed chiefly of browns, greens, grape purples, red and buff.

Canvas. H. 29 in. W. 44 in.

This spirited and attractive, but sloppy, sketch has something in the attitudes and arrangement which at one time suggested to the present writer that it might be an early work by Jacopo Bassano. The terms of comparison he had in mind were the three pictures in the Bassano Gallery representing "Christ and the Adulteress," the "Three Holy Children in the Fiery Furnace" and "Susannah and the Elders." But further study made it clear that, while the points of resemblance between these canvases and the one under discussion were indeed present, our picture had, as a matter of fact, nothing in common with the other three either in spirit, in any significant detail, in colour or in technique. In all these respects our painting proves to be Veronese, and to such a degree that the silhouetting of the figures recalls Paolo's "Preaching of St. Antony" in the Borghese Gallery — a work in which that supreme master of the School of Verona was already fully realizing himself. Some of the personages, such as the half kneeling one on the right, and the two standing above him, are very Bonifaziesque. This would rather point to Torbido as the author of the canvas, and such an attribution is not impossible, for we

know but little of long stretches in his career. It is, however, more probably by some unidentified painter between Torbido, Badile and Farinati.

DOMENICO BRUSASORCI

School of Verona. 1494-1567. Pupil of Caroto; influenced by Torbido, Titian, Parmigianino and Michelangelo.

225 DIANA AND ACTÆON. In the foreground of a scenic landscape we see Diana standing, naked, thigh deep in a pool. With her hand uplifted she gazes at Actæon, who is in the process of changing into a stag, as he spies on her from his hiding-place among the trees. On our left two attendant nymphs and the hounds of Actæon. Background of pasture and trees. The foliage brownish and the sky lemon-coloured. Such draperies as appear are of orange tint.

Canvas. H. $47\frac{1}{2}$ in. W. $64\frac{1}{2}$ in.

This *tableau vivant* of a picture has always passed as the work of Paolo Veronese, and quite naturally, for Paolo comprises and subsumes everything that his fellow townsmen of approximately his own date contributed to the art of painting. And yet there can scarcely be the shadow of a doubt that this placid canvas, though close to him in every way, is not from his hand. Why and wherefore, it would take far too long to detail, and even if an explanation were attempted, it could not be made completely satisfactory; for, besides demanding an intimacy on the part of the reader with the School of Verona, which it would be rash to assume, it must ultimately resolve itself into a question of nuances that will escape the power of descriptive analysis, however readily they might be perceived by the attentive eye.

Unstatable considerations of the same nature render it highly improbable that this painting is the work of any follower of Paolo, or even of a fellow pupil, like Zelotti. There are, on the other hand, many reasons each baffling mere verbal exposition, for ascribing it to Paolo's immediate precursor, Domenico Brusasorci.

The present writer can refer to his "North Italian Painters" for the place he would give this distressingly unequal but remarkable Veronese painter. And if this "Diana and Actæon" be really by him, then Brusasorci should rank among the earliest and most epoch-making masters of scenic composition—of the painted *tableau vivant*, as it might be called.

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It is conceivable that a work like this was done under the retroactive influence of Paolo. But neither psychology nor æsthetics easily admits the likelihood of a man in his ripest years being radically altered by the example of one thirty-four years his junior.

- 226** BUST PORTRAIT OF A LADY. She is seen looking slightly to the left with a cheerful expression of homely self assurance. She is blonde with rather scanty hair parted in the middle, and a low cut dress, with a fur over her left shoulder.

Canvas. H. $17\frac{1}{2}$ in. W. 15 in.

This slightly provincial but pleasant portrait is certainly Veronese, but not quite so certainly by Domenico Brusasorci. For him the execution is perhaps the least trifle tame. Yet one is at a loss to name another master of that school who is more likely than he to have painted this canvas.

PAOLO FARINATI

School of Verona. 1522-1606. Pupil of Giolfino; influenced by Torbido and Brusasorci.

- 227** A SHEPHERD AND HIS FLOCK. A charming youthful figure, the shepherd walks at the head of his flock, stooping as though to keep measure to his piping, whilst his watch-dog looks lovingly up at him. He is bare legged and bare headed, and wears a mulberry coloured jerkin. The landscape, with its spreading trees in the middle distance and buildings and hills in the background, is simply delicious. The prevailing tone is brownish.

Canvas. H. $17\frac{1}{2}$ in. W. $15\frac{1}{2}$ in.

This is the kind of idyll that used to be attributed to Titian, and now, when in pen and ink and not in colours, to D. Campagnola. It is Veronese, however. The only question is whether it should be ascribed to D. Brusasorci or to Farinati. The present writer who used to give it to the former, now inclines to believe that it is by the latter, and grants that he wishes Farinati were oftener as good.

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228 BUST OF AN ELDERLY MAN. He is seen to below the shoulders, wearing a heavy mantle over the fur collar over which streams his white beard. He wears a round high cloth cap on his head.

Canvas. H. 24 in. W. 19 in.

This interesting face (which, by the way, used to pass for Titian's) is unfortunately in such a bad state as a result of repainting that it is very hard to frame a satisfactory opinion regarding its authorship. The attribution to Farinati is only a pious hope expressed with the intention chiefly of putting the portrait into circulation, as it were. Entirely nameless, or too vaguely designated works of art seldom attract the attention they deserve, because it is so difficult to make them a subject of discourse.

PAUL VERONESE (PAOLO CAGLIARI)

School of Verona, although chiefly active in Venice. 1528-1588. Pupil of Antonio Badile, formed under the influence of Domenico Brusasorci.

229 PORTRAIT OF A GENTLEMAN. He is seen down to the knees standing against a niche, with a letter in his right hand and his left grasping the fur trimming of his mantle. He is about thirty, wears a short beard, and, over his open forehead, a cap.

On the letter, the date 1551.

Canvas. H. 42 in. W. 35 in.

If by Veronese, as for the present writer is certain, this is one of his earliest works. No other bears an earlier date. Here the artist is not yet sure of himself, not even to the degree that he is in the "Portrait of Pasio Guadiento" (now in the Verona Gallery), painted five years later. He is still much bound down by Badile, but already betrays a greater sense of form and a deeper grasp of personality. It has this in common with all Veronese's authentic works, even of his earliest years: it repays a great deal of looking at.

VERONESE

ABOUT 1600

230 THE LAST JUDGMENT. An oblong composition with many small figures.

Wood. H. 11 in. W. 31 in.

SCHOOLS OF PADUA, VERONA AND BRESCIA

Probably a *predella*. Remotely reminiscent of Tintoretto and the Bassano. On the whole, however, Veronese.

- 231** COPY OF THE FAMOUS "TRIUMPH OF VENICE" in the Hall of the Great Council at Venice, a composition due to Paul Veronese. Canvas. H. 42 in. W. 28½ in.

GIROLAMO ROMANINO

School of Brescia. 1485-6-1566. Pupil of Ferramola, influenced by Giorgione, Titian, Savoldo and Lotto.

- 232** MADONNA AND CHILD. She is seen down to the knees, turning to our right with the Holy Child sitting naked in her lap, supported with both her hands, her left at the back of His head. He holds a bird in the right hand. On her head she wears a greyish veil falling over her shoulder. Her dress is pinkish. Background of blue and yellowish pink sky.

Wood. H. 19 in. W. 14 in.

A typical enough work in the blond manner and bluish tone of Romanino's advanced maturity. Although this is spirited and even dashing in technique it scarcely suggests what heights its painter did once or twice rise to in the course of his long career.

CALISTO PIAZZA DA LODI

School of Brescia. Active 1521-1562. Follower of Romanino, influenced by the Venetians in general and more particularly by Pordenone.

- 233** BUST OF A YOUTH. He has a long, pleasant, lively face, and wears a puffed dark round cap, and a fur-trimmed coat over his black jerkin, which is slashed at the throat to show a soft white shirt. A charming, frank-eyed lad, apparently under twenty years of age. Greenish grey background.

Wood. H. 11¾ in. W. 10 in.

Romanino, under whose influence this portrait clearly was painted, could not have improved upon it.

- 234** A CONCERT. Two young women are playing on stringed instruments, and two men on the flute; whilst one older man, wearing a laurel wreath sings, and a youngish man looks out of the picture as if posing for his portrait.

Wood. H. 38 in. W. 32 in.

A well enough painted work of Calisto's best years, when he was doing his earlier paintings at Lodi, yet irreparably provincial in feeling and design. Neither the ladies, who are scarcely more than lay figures, nor the male musicians, seem to succeed in enlivening the spirits of the gentleman who chooses to be portrayed as the Amphitryon of this hired hilarity.

The laurel crowned sot suggests Dosso Dossi.

GIULIO CAMPI

School of Cremona. Circa 1500–1572. Pupil probably of his father Galeazzo, but formed by Romanino, and thus essentially Brescian in style. He was, moreover, influenced by Parmigianino, Lotto, Titian, Dosso and Giulio Romano.

- 235** ST. PETER. A full length figure standing with his weight on his left foot as if he were about to walk to the right, although his look is directed a little to left. In his right hand he carries a red book and with his left holds up a huge key, with another key dangling from it. He stands towering over a low horizon of distant blue hills which stretch away on the right, but his figure is partly silhouetted against the wall of a grey building on the left.

Wood. H. $31\frac{1}{2}$ in. W. 15 in.

Clearly Brescian in colour and technique, and a trifle Peruginesque in attitude and draping. The two together spell "Cremonese." No one well acquainted with Giulio Campi's earlier works, the Altarpiece at S. Abbondio, the Frescoes in St. Agatha at Cremona, the two Altarpieces in the Brera, and the "Madonna and Saints" at Glasgow (No. 335) can seriously doubt that this somewhat archaic figure must also be by him, only in an earlier phase than any hitherto known; even earlier than the S. Abbondio picture which bears the date of 1527. Of course this St. Peter must have formed part of a polyptych, a style of altar decoration which lingered on in the provinces after it had ceased to be used in Venice.

MORETTO DA BRESCIA

(ALESSANDRO BONVICINO)

School of Brescia. About 1498 to about 1554. Pupil perhaps of Civerchio, influenced by Savoldo, Romanino, Lotto and Titian.

236 MADONNA AND DONORS. The Blessed Virgin, a matronly figure, seen to below the knees, sits against a massive grey building, turning almost in profile to our right towards the female Donor. The latter, a lady of nearly thirty, is seen in sharp profile to the left, looking up at the Virgin. Her parted hair is smooth and she wears a turban on the back of her head. She is dressed in yellow with puffed, crumpled sleeves and her fingers are very long. The Holy Child leans heavily on His Mother's right arm, and is seen in sharp profile to left addressing the male Donor, a close-cropped but bearded youngish man, dressed in dark blue, who is in profile to right. Above them we are wafted over a luscious landscape to romantic castle walls. The general tone is a watery grey.

Canvas. H. 47 in. W. 51½ in.

Excepting masterpieces ranking with the highest achievements of Italian art, such as the "Portrait of an Ecclesiastic" at Munich, the full length of a "Nobleman" in the National Gallery, or the "Santa Giustina" at Vienna, this is as admirable a work as Moretto has left us. It is monumental in arrangement, penetratingly yet tenderly characterized as portraiture and very romantic withal. Beautifully painted, too, in those exquisitely cool yet rich tones which Moretto had during his best years. The date is scarcely after 1540. Before this work left Brescia, it was ascribed to Romanino, and indeed a slight breath of the latter's influence may be felt here, in the sharp nose of the Madonna for instance. It is a matter of common knowledge that at certain moments these two Brescian painters all but coalesced their styles.

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MORONI (G. B.)

School of Brescia. 1520–25–1578. Pupil and follower of Moretto, influenced by Lotto's works which then abounded at Bergamo, the chief seat of Moroni's activity.

237 PORTRAIT OF A GENTLEMAN. He is seen to below the knees, seated, with his left hand, in which he holds a handkerchief, resting upon the arm of his chair and in his right holding an unfolded letter. Upon

the latter, among much that is not easily decipherable, we descry the date MDXLVII, and lower down the initials G.B.M. He looks out at the spectator from brown eyes, has a dark beard that is turning grey, and good features. He wears a flattish black cap and a black mantle with puffed sleeves of velvet and silk. On his left stands a table covered with a red cloth, and upon it a gilt "Cellinesque" inkstand within which is a quill pen. On the same table a folded letter on which among other words, more or less illegible, we can read "Al Mag^{co} Signor," etc. Behind the seated figure is stretched a glossy green curtain.

Canvas. H. 44 in. W. 36 in.

Reproduced in *Rassegna d'Arte*, 1905, p. 134.

This portrait, which deserves a place among the least provincial and commonplace that Moroni ever painted, is the earliest work of his that has come down to us. The left hand and much else here speaks for its being by him to those well acquainted with the original canvas, and in any case the letters G.B.M., the initials of Moroni, are undoubtedly a signature. A more skilful and patient epigraphist than the present writer may succeed in extracting from the various inscriptions even more clinching evidence if need be. As the date is 1547, it is six years earlier than the "Bust of a Young Man," in Berlin, or the "Portrait of an Abbess" in Mr. Davis' collection at Newport, R. I., both inscribed 1553, and hitherto his earliest dated works known.

Other portraits of this over-estimated artist — so dull but for three or four masterpieces — have betrayed in pose and arrangement the influence of Lotto. Here it is far more manifest, appearing not only in the general design but in the red of the table cloth, the green of the curtain, and perhaps even in the modelling of the face.

238 PORTRAIT OF AN OFFICER. He is a young man little over thirty, with short dark hair and beard. He stands awkwardly, as if posing at the local photographer's, with his right hand on his hip and his left on a mailed glove which he supports on a table of "Cellinesque" design. He wears a short coat over a mail shirt and tight hose. From his belt dangles a sword. An elaborately curtained bed behind on the left, and on the right against the wall a huge circular disk with a handle — whether a military standard or an instrument for making griddle cakes, or possibly a warming-pan for the bed, must be left to conjecture.

On one of the feet of the table the date MDLXII.

Canvas. Nearly life-size. H. 76 in. W. 42 in.

SCHOOLS OF PADUA, VERONA AND BRESCIA

Here we have Moroni in his average uninspired mood. Needless to say there is talent even here.

ITALIAN

ABOUT 1590

239 ST. BERNARD. The youthful Saint is dressed in his habit, with shaven crown. Sitting under trees in the open air, he is copying into a book which lies on a stone pedestal from another book which is held open by an *amorino*. A second *amorino* on the left holds an ink-pot, a third a vase, while on the right again, one plays with the Saint's crook and another puts on his mitre.

Canvas. H. $9\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

The author, unknown to the present writer, belongs to the end of the Corregguesque tradition, and stands somewhere between Bernardino Campi, Baroccio and Santi di Tito. The subject is treated in a way that merits the attention of students of the "Catholic Reaction." Here we see how essentially that movement amounted to a further Romanization, or, if you will, Alexandrinization of the so-called Latin world. No touch of Hebraism here! Apart from the differences inherent in the subject, no Hellenistic artist working at a pseudo-Anacreontic theme would have dealt with it in a more playfully Pagan spirit.

NORTH ITALIAN

ABOUT 1600

240 THE BAPTIST PREACHING. The scene takes place by the water's edge. A sturdy boatman is pulling off from the shore.

Canvas. H. $20\frac{3}{4}$ in. W. $15\frac{1}{2}$ in.

This recalls the late work of the Campi of Cremona, and may be by a follower of theirs.

SCHOOLS OF
FERRARA AND BOLOGNA

PAINTINGS

SCHOOLS OF FERRARA AND BOLOGNA

COSIMO TURA

School of Ferrara. Circa 1430-1495. Formed under Paduan influences.

24 I TWO SMALL PANELS in their original carved and gilded frames:—
(RIGHT HAND PANEL) ST. JOHN THE BAPTIST. He stands with his weight on his right foot looking in sharp profile to our left, in his right hand the bowl which he is emptying, in his left a long reed ending in a cross. He wears a long bluish mantle over a pearly grape-purple shirt, the right arm and the left leg bare. Background of "Squarcionesque" mineral character, greyish horn-coloured under greyish blue sky.

(LEFT HAND PANEL) ST. PETER. A much less ascetic figure than the last, rather massive, with a powerful head, standing nearly in profile to right, reading. He wears a long bluish mantle over a pale grape-purple coat, and the book is raspberry coloured. Landscape as in last.

Wood. Both together with frames H. $9\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

It would perhaps be hard to exaggerate the degree to which these two tiny paintings concentrate the qualities of the artist — not in one of those moments when he grows all but feverish in the intensity of his grip upon the graspable, but in his suaver mood, when he is almost Greek in simple aloofness. His line is never more sinuous and refined than here, his colour seldom so suggestive of the precious minerals used in early reliquaries.

Originally these panels must have been let into the pilasters, or have occupied the spaces between the various subjects of a *predella* in some polyptych or altarpiece.

STUDIO OF COSIMO TURA

242 MADONNA AND CHILD. She is seen to below the waist, looking upon the Child who sits on the edge of her mantle which is spread on a parapet whilst He holds a string fastened to the leg of a bird. On the extreme right, the angry head of a cat. Greyish flesh colour, and dark background. The Blessed Virgin wears a veil over her high forehead. Her right hand touches her girdle, and her left supports the Child.

Wood. H. $17\frac{1}{2}$ in. W. 13 in.

One is sorely tempted to ascribe to Tura himself this delightful work with its charming motif of playful *genre*, and its loving and loveable Madonna. Indeed it is all but worthy of him; and so close to his manner that one is at a loss to find another painting closer and yet not by him, the "Charity" of the Poldi Museum not excepted. All the same, it is too relaxed, too domesticated, as it were, to allow us, with our present knowledge of Tura, to ascribe it to him in person. It must, however, be remembered that we are quite ignorant of the master's chronology and it is not impossible that, if ever we do learn it, we may discover that such a work as this Madonna was painted with his own hands in his last years.

ERCOLE DE' ROBERTI

School of Ferrara. Circa 1450-1496. Studied at Padua. Pupil of Tura, influenced by the Bellini.

243 BUST OF A LADY. She is about forty years old with strong features, not handsome but able and pleasant. She is seen to below the shoulders looking slightly to our left, and wears a dress cut low which is laced down the front, over a white chemise. Her head is covered with a coiffe which clings tight to the hair, and then falls down over to the right, whence it is swung around the neck, hangs over the other shoulder and is finally tucked under the throat behind the lacing. Dark background.

Wood. H. 12 in. W. 9 in.

It must be confessed that the reasons for attributing this masterpiece to Ercole rather than to Costa are purely conceptual and æsthetic. To ascribe such a painting to Costa would be repugnant to one's concept of that artist who, in his most heroic and monumental works, like the famous "Bentivoglio Altarpiece" in S. Giacomo at Bologna, is relatively dumb in feeling, timid

in contour, and somewhat niggling in technique. In every other respect that work, like much else that he did in his earlier years, is scarcely to be distinguished from his master, Ercole's. Indeed we may go farther and avow that, owing to the latter's unfortunate inequality of achievement, and perhaps even more to our pitifully fragmentary acquaintance with his career, it is quite impossible to be perfectly certain whether a given work is by the master or the pupil, the inventor or the imitator. It is our feeling that must decide, our sense of how a work tastes to our æsthetic palate. Now to the present writer it is incredible that a portrait so vital, so direct, so simple — such a perfect expression of an idea — that a design so bold and frank, an execution so masterly, that in short an achievement so worthy of the best Florentines, such as Antonio Pollajuolo himself, should be due to Lorenzo Costa. Although Ercole does at times fall, Costa surely never rose to such a height.

The ear is clearly exposed and should be a sign manual, and the folds of the coiffe as well. But, although these point rather more to the master than to the pupil, neither is perfectly decisive, so closely was the one artist imitated by the other. The coiffe again is so rare that, if we had a proper authority on Italian fashions, it should be easy thereby to date the picture. But as this is lacking, one is thrown back on one's own memories:—the only exact parallel which the present writer recalls, is worn by the lady in the marvellous little double portrait by Antonello da Messina in the Liechtenstein Gallery at Vienna. As Antonello died in 1479, that gem can be no later. It is more likely that it was painted three years earlier, before the great Sicilian left Venice. Assuming that our portrait was of about the same date, say 1476, we should have to credit Costa with a masterpiece like this when he was but sixteen years old, and even if we put the date of the picture a few years later, the improbability of such an achievement is but little decreased.

LORENZO COSTA

School of Ferrara–Bologna. 1460–1535. Pupil of Ercole Roberti; partner of Francesco Francia at Bologna, and finally court painter at Mantua.

244 MADONNA AND CHILD. She is seen to below the waist, holding the Child erect on a pearl grey parapet. She wears a greyish blue mantle over a white kerchief and red dress. The flesh is ruddy. Dark background. On the parapet a *cartellino* from which the signature has been erased.
Wood. H. 18 in. W. 13 $\frac{1}{4}$ in.

SCHOOLS OF FERRARA AND BOLOGNA

One of Costa's severest and finest works, redolent of Ercole Roberti, and painted just before the kindred altarpiece at S. Petronio in Bologna, dated 1492.

ERCOLE DI GUILIO CESARE GRANDI

School of Ferrara. About 1465-1535. Pupil of Ercole Roberti; influenced by Costa, Francia and Mantegna.

245 THE ANNUNCIATION. Before the tent-like curtains of her bed sits the Blessed Virgin, a youthful figure bending forward, with her right hand on an open book resting on her knee, and her left on her breast. To her left kneels an Angel in profile, with a huge lily in his right hand. Behind him a window with two broad lights opens on a landscape of idyllic loveliness. The colouring is bright and fresh.

Wood. H. 14 $\frac{1}{2}$ in. W. 18 $\frac{3}{4}$ in.

A late and very pretty work.

ORTOLANO

School of Ferrara. Active in the early decades of the sixteenth century. An artistic personality emerging from Ercole Roberti; strongly influenced by Dosso Dossi, and, in its last phase, scarcely to be distinguished from Garofalo.

246 NATIVITY. In the foreground of a lovely landscape of almost Giorgionesque feeling kneels the Blessed Virgin with her palms joined in worship as she adores the Child. He lies on a spotless white cloth, long and narrow like a towel, and stretched over a little circular pile of hay held together by osier shoots. One baby angel naked, holds the crown of thorns over His head, another kneels close by with the cross, and two others, fully clad, float above looking on prayerfully. High up in the sky three more angels appear, each with one or more of the instruments of the Passion. On our right a neatly carpentered shed. Pleasant bright colour.

Wood. H. 19 $\frac{1}{2}$ in. W. 14 $\frac{1}{4}$ in.

This Nativity must have been painted by its bafflingly mysterious author between his two earliest known works, the one so close to Ercole Grandi, the "Madonna Adoring the Child" in the collection of Don Guido Cagnola at Milan, and the other, also a "Nativity," in the Louvre, which last

indeed it resembles closely. So large a proportion of Ortolano's extant paintings are Nativities that one must suppose it to have been his favourite subject. Much as they differ in other respects, they never forego the spotless linen on which the Child lies, whether spread on a hummock, or in a basket, or on straw, or on the bare ground. Every additional work by this master is precious, as each contributes something towards a possible solution of the problem of his identity. The Giorgionesque background deserves attention.

AMICO ASPERTINI

School of Ferrara-Bologna. 1474-1552. Pupil of Costa and Francia; influenced by Ercole Roberti, Signorelli, Pintoricchio and Raphael.

247 DEATHBED OF ST. BERNARD. He is laid out on the sheepskin coverlet of a wide bed consisting of one rectangular platform resting on another much larger one. To right and to left are fourteen monks, all in black except for three officiants, attending to his last moments, and above him under the ceiling appear our Lord and His Mother, with two baby angels below them, receiving the Saint's soul. The scene takes place in a shallow alcove, which occupies the greater part of the far wall of a spacious room, and contains, on our right, a window closed but for the upper shutter. The wall of this alcove on the right separates it from the Saint's study, a small room, severely furnished, and lined with books. On our left is a door opening on a passage, and beyond it again the end of a carved table with a candle upon it. The colouring is brilliant and gem-like.

Wood. H. 12 in. W. 18 $\frac{3}{4}$ in.

This panel shows the unstable, unequal, often slovenly and even vulgar Amico at his best, not only as a painter but as an artist. The action is keenly dramatic, ranging from a religious fervour almost Chinese, to a cool and perhaps even sneering scepticism. Very interesting too is this study of an interior. Although of course much severer, it brings to mind Carpaccio's idea of a great scholar's surroundings as he has rendered them in his "Study of St. Jerome," at S. Giorgio degli Schiavoni in Venice. It need hardly be said that this little panel must have formed part of the *predella* to some altarpiece. The date is a little earlier than Amico's frescoes at Lucca.

MAZZOLINO

School of Ferrara. Circa 1478-1528. Pupil of Ercole Roberti, influenced by Costa and Dosso.

248 CHRIST WASHING THE FEET OF HIS DISCIPLES. The Apostles sit in a half circle, in front of a pillared stage, whereon appear four figures theatrically bringing water and gesticulating. Our Lord kneels in the foreground, and is about to wash the feet of Peter. Through the arch on the left, a landscape, where we see enacted the Agony in the Garden.

Wood. H. $19\frac{1}{4}$ in. W. 21 in.

A typical specimen of this limited and almost ludicrous talent, parallel to Amico Aspertini's, but on an even lower plane.

SCHOOL OF MAZZOLINO

249 CHRIST BEFORE PILATE (?). Our Lord, bound and bent, is brought by two landsknechts before Pilate, an elderly man in supposedly Jewish dress, seated on a throne. He is washing his hands over a shallow basin in his lap, while a servant pours water over them. On the left are two spectators in the foreground and two in the middle distance. The scene takes place in a hall perhaps intended to be in the German Renaissance style, through the opening of which we see a romantic landscape.

Wood. H. $17\frac{3}{4}$ in. W. 27 in.

This has passed for some time as a work by Goltzius, and indeed on first glance, it seems Northern enough. The types remind one of Lucas van Leyden, the folds of the draperies, on the other hand, are German, in the manner rather of the late fifteenth century engravers. Indeed, it is likely that one who had the leisure to look through all the known prints, Flemish and German, would find the prototypes of almost every element in this ugly but somewhat humorous and certainly amusing composition. Nevertheless, the present writer is inclined to believe that, if the photograph, which alone he knows, does not misrepresent the original, this painting may be by Ludovico Mazzolino. The landscape is quite in his manner, and so is such a head as Pilate's. The remaining types have something of his, despite their pronounced Northern character.

This is one of the rare instances of an Italian work wherein we see not the mere taking over of figures or entire episodes from Northern art, but an attempt made to speak, as it were, with the Northern accent. The most conspicuous instance of this was Pontormo, as is recounted at length in Berenson's "Drawings of the Florentine Painters."

GIACOMO FRANCIA

School of Bologna. 1486-1557. Pupil, assistant and follower of his father, the famous Francesco Francia.

250 MADONNA AND SAINTS. The Blessed Virgin, a queenly figure, is seen to below the waist behind a parapet on which she supports the Child. He stands leaning against her with her right hand under His chest, and His left hand playing with her veil. Her left hand is extended as if in an explanatory gesture. On our right St. Gregory, with a face of equivocal feeling, in heavy tiara and vestments, and on the left the less odious but yet far from simple St. Lawrence. Behind them all, vague glimpses of landscape. Dark tone.

Wood. Top slightly arched. H. 40 in. W. 29 in.

A typical work, reminiscent of one by his father, but wherein he too had a hand, a "Madonna with Domenico and Barbara," formerly in the Leuchtenberg Gallery at St. Petersburg, and now in the Collection of the late J. P. Morgan, New York.

DOSSO DOSSI

School of Ferrara. 1479-1541. Pupil of unknown Ferrarese master, but formed under influence of Giorgione and Titian.

251 PORTRAIT OF A GENTLEMAN. He is seen to below the waist, between the raised part of a parapet, on which his right arm and hand are resting, and a dark grey curtain. With his left hand he points to the drawing of a maze on the ledge of the parapet, and at the same time he looks appealingly and with a touch of pathos to our left. He is dressed in a dark coat with a bit of the frilled shirt showing under his bushy but short beard, and he wears a broad-brimmed diamond shaped hat. His brow is high and broad,

the mouth and nose sensitive, the whole character that of a man who broods and ponders — to no purpose. On our right a fascinating Giorgionesque landscape with feathery trees, a romantic village with its towers and houses in the background, and nearer at hand a saddled ass upon which a thunderbolt is crashing down from the heavens.

On Canvas. Nearly life-size. H. 35 in. W. $46\frac{1}{2}$ in.

This deserves to rank among the most interesting portraits in Italian art, for it combines interpretation of character and mood with romance and magic. The sensitive subjectivity of the face has not been surpassed by Lotto, for which reason, no doubt, authoritative critics have thought of ascribing it to that exasperatingly unequal Venetian. But this is beyond question one of Dosso's very rare masterpieces. If formal proof be needed, it is forthcoming in the left hand which is so much like that of the Borghese "Circe," to cite but one of many instances. Or take the landscape and it will be found to be as much as possible like that in Mr. Benson's "Circe," or in Count Lanckoronski's "Jupiter Painting Butterflies." Again, what could well be more Dossesque than such curious references to symbols, and symbolical action as the maze on the ledge, or the thunderbolt and the ass? Of course they are Giorgionesque stage-properties, if you like, but here they are combined in a way peculiar to Dosso alone. The date must be before rather than after 1520.

SCHOOL OF DOSSO DOSSI

252 DAVID AND GOLIATH. David, represented as a bald old man with a grey beard, bare-headed, but coated in full armour, is seen down to the hips behind a parapet upon which, with his right hand, he holds the head of the Philistine, while leaning on his left. The top of the giant's sword is seen across the picture on the left. On the right appears a page in a plumed hat.

Wood. H. 40 in. W. 31 in.

A copy, with a most significant variation, of a picture by Dosso Dossi in the Borghese Gallery in Rome (No. 181). The variation lies in the fact that the head, instead of being that of a knight still young, Giorgionesque, and life-enjoying as in Dosso's version, is that of a man at the very least thirty years older. Now there can be no doubt but that in the original, the head is a portrait, and one is rather tempted to conclude that the selfsame sitter had this copy made when he was an old man, causing himself

to be portrayed therein as then he was. The original may be dated about 1525 or so, and this copy perhaps as late as 1555. One is further tempted to ascribe this copy to Dosso's ablest follower, Girolamo da Carpi.

FOLLOWING OF DOSSO DOSSI

253 BUST OF AN ELDERLY PHYSICIAN. He is seen nearly full face, looking straight out as he stands behind a parapet upon which rest the endlessly long fingers of his right hand, grasping a bronze caduceus entwined with laurel. On the third finger he wears a ring with a red seal. He has a keen yet meditative look, vigorous features and a determined mouth. The face is clean-shaved but for a stubby beard which powders the chin. He is dressed in a black coat showing a bit of white below the throat, and a dark cap of soft cloth. Dark background.

On Canvas. About life size. H. $26\frac{1}{2}$ in. W. 21 in.

Reproduced in *Rassegna d'Arte*, 1905, p. 121.

Perhaps the most puzzling work in this collection. Years ago when the present writer first saw it, he found therein so many reminders of Piero di Cosimo, and particularly of his Portraits of the San Gallo at The Hague, that he did not hesitate to ascribe it to the same master. And indeed there was much provocation to such a course in the character of the face, the planes and modelling, and the shape of the ear. The costume has nothing clearly decisive about it. The singular hand, it is true, should have put one on guard, but attention flags when a theory has found lodgment.

On a later inspection it was the hand that first made the attribution to Piero seem doubtful, and further study made it impossible. Repeated examination of the painting revealed a technique pointing to a date far advanced in the sixteenth century, and much in the character of the portrait harmonized with this impression. Indeed able critics to whom the photograph has been submitted have quite spontaneously thought of Salviati or Rosso as its painter. The original is however more likely by some Emilian artist descended from Dosso Dossi, some such person as Gaspare Pagani for instance.

Until recently this canvas passed for a portrait of the famous humanist, Francesco Filelfo, and was supposed to have been painted by Andrea Mantegna, and as such is reproduced as frontispiece to the first volume of that gifted scholar-blackguard's life by Carlo de' Rosmini (Milan, 1808). At that time

the painting belonged to Giuseppe Bossi, well known to the students of the history of Italian art as the discoverer of the so-called "Raphael Sketch-Book" (now in Venice), and as the organizer of the Brera at Milan.

CORREGGIO (ANTONIO ALLEGRI)

School of Ferrara-Bologna. Pupil of Bianchi and of Francia and Costa; influenced by the works of Mantegna, and not improbably by those of Raphael, Leonardo, and Michelangelo, as well as personally by Dosso Dossi and the Venetians.

COPY AFTER CORREGGIO

254 MARRIAGE OF ST. CATHERINE. In the foreground of a pleasant landscape the Blessed Virgin sits on our left with the Child in her lap. He seems to have turned suddenly to her, as if to ask her what to do with the ring towards which the kneeling St. Catherine holds out her hand.

H. $11\frac{1}{2}$ in. W. 10 in.

Faithful, but poor, Carracciesque copy of an original probably no longer extant. See Ricci's "Correggio," Translation by Florence Simmonds, Heinemann, 1896, p. 172.

IPPOLITO SCARSELLA

(SCARSELLINO)

School of Ferrara. 1551-1620. Formed under the influence of the works of Dosso Dossi, the Carracci and Paul Veronese.

255 SUSANNAH AND THE ELDERS. She sits naked on a rug thrown over the edge of a tank, bending her supple body to the right and wiping her right foot which is extended over her left knee. Beyond the tank is a fountain, and then, in the watery distance, a pavilion. To right and left, trees through which the two old men creep up stealthily.

Wood. H. $11\frac{1}{4}$ in. W. 9 in.

A delightful work by this charming painter, the last noteworthy figure of his school, and the last who in Italy, whilst eclectic and abreast with the innovations of his time, retains something of the old directness and freshness of

feeling. The Dossesque, Carracciesque and Paolesque elements are well harmonized.

—
LUCA LONGHI

School of Ravenna. 1507-1580. Developed under influence of the younger Francia, the Cotignola painters, and Parmigianino.

256 MADONNA AND CHILD. She is seen to below the waist, turning slightly to the right and nursing the Child, Who clings to her breast while looking out of the picture. Behind her rises a red-topped, gold-tasselled, green canopy, and on the right there is a bit of homely landscape with a long drawn low cottage in the distance.

Wood. H. 17 in. W. 12 in.

The pattern is more or less taken from a "Madonna" by the "Maître de Flémalle" in this collection. A version of our picture, possibly by Luca's daughter Barbara, was seen at the Giovio and Mantovani-Orsetti Sale in Milan, May, 1898.

SCHOOLS OF
MILAN AND PIEDMONT

PAINTINGS

SCHOOLS OF MILAN AND PIEDMONT

VINCENZO FOPPA

Founder of the School of Milan, but himself a Brescian. About 1427 to about 1515. Studied in Padua in school of Squarcione; influenced later by Bramante.

257 MADONNA AND CHILD. The Blessed Virgin is seen nearly down to the knees, seated against a curtain of yellow brocade with a pleasant landscape showing on the right. She looks towards our right and suckles the Child Whom she holds to her left breast. She wears a dark grey-blue mantle over a light vermilion dress. The Child is in yellow with a close fitting red cap. The flesh is silvery grey, the landscape rather brown. The halo has a pattern of Roman letters trying to look Cufic.

Wood. H. 16 in. W. 12½ in.

Reproduced as Plate III in the Catalogue of Pictures by Milanese Masters, Burlington Fine Arts Club, 1899. Also in C. J. Ffoulkes' "Vincenzo Foppa." Massive, grave, yet homely, much more on the plane where we encounter Giovanni Bellini in his earlier years, than on that of the "painted lilies" which usually come to our minds when we hear mention of Milanese art. But no one can breathe provincial air with entire impunity. In the case of Foppa it merely arrested his growth. Here we have a picture designed towards 1490, that is to say from his ripest maturity. At that time Bellini had already created his Frari Triptych and the S. Giobbe Altarpiece; and yet they started pretty even.

SCHOOL OF FOPPA

258 THE RESURRECTION OF OUR LORD. In an agreeable landscape, with a Mantegnesque cliff on the left, Our Lord is seen in mid-air, blessing with His right hand and holding the banner in His left. He is

SCHOOLS OF MILAN AND PIEDMONT

draped in a sheet which leaves the chest and right arm bare. Below we see the open grave shaped like a plain sarcophagus, and around it four guards in various attitudes of overwhelmed and even grotesque surprise. On the right, in the middle distance, one guard is seen running away with his hands to his ears.

Wood. H. 12 in. W. 9 in.

Close to Foppa, but too crude, and too feeble for his own work. It is, however, by no one else with a distinct personality. Probably it was turned out in his workshop.

AMBROGIO BORGOGNONE

School of Milan. About 1450-1523. Pupil and follower of Foppa; influenced by Zenale, and, toward the end slightly by Leonardo.

259 THE MAGDALEN. She stands full length, turning a little to our right, with a censer-like silver vessel in her left hand and her right held up as if she were talking. Her rippling long hair, parted in the middle, streams down to her knees. Below on the right, a glimpse of roses, with the sky above.

Wood. Arched top. H. 51 in. W. 19 in.

Obviously part of a polyptych, and of the date of the paintings in the Incoronata at Lodi (1498-1500). Indeed, in the "Presentation in the Temple" there, the Blessed Virgin is all but identical with our Magdalen, who, however, is just a trifle sweeter, which would point to her having been painted somewhat later.

SOUTHEASTERN PIEDMONTESE

TOWARD 1475

TWO FRAGMENTS OF A POLYPTYCH. On gold ground, each within its cusped and trefoled frame which adheres to the panel, we see the seated figures, visible to the feet, of FOUR SAINTS, two in each fragment, with a sort of Gothic pilaster dividing them. They represent:—

260 ST. SEBASTIAN, with thatch-like hair, a Quentin Durward in aspect, with his right hand on the handle of a sword and in his left an arrow (Reproduced in *La Bibliofilia*, Florence, Ann. XIII. Aug.-Sept., 1911, p. 166);

ST. CATHERINE, with hair puffed out like cushions, her right hand holding a naked sword with its tip on the ground, her left resting on the wheel.

26 I ST. MARGARET, with her hair parted in the middle and combed smoothly over the temples, a crook in her left hand, and the leash holding the Dragon in her right.

ST. BARTHOLOMEW, pointing vehemently with his right hand, and holding a huge butcher's knife in his left.

They wear robes of gorgeous brocade, and sit on elaborately tesellated or inlaid pavements.

Wood. The Sebastian fragment, H. $14\frac{1}{2}$ in. W. $38\frac{1}{4}$ in.; the other fragment, H. $14\frac{1}{2}$ in. W. $37\frac{1}{2}$ in.

These panels along with a third still in the market must have formed part (possibly of the *predella*) of a polyptych painted toward 1470, probably by some southeastern Piedmontese master under the influence of the purely French painter, Miralhete, a native of Montpelier, but active at Nice, as well as of the fascinating Nicene Franco-Italian artist, Jacques Durandi. It is a temptation to ascribe these figures to the one master of the region in question who manifests the same influences, namely Giovanni Canavesio of Pinerolo. But, although with the exception of the polyptych once at Pornassio, the present writer has studied all the works authenticated by documents or inscriptions, or reasonably assigned to Canavesio, and although at the same time he recognizes many and striking points of affinity, yet these are not conclusive enough to produce the conviction that the panels under discussion necessarily are by Canavesio. It is possible, however, that they are earlier achievements of his than any we know, dating from a time when he had not yet fallen under the spell of hideously crude early German woodcuts.

Collections made nowadays consist necessarily in great part of works which retain many of the qualities of the design but scarcely any of the execution of the old masters. It is with joy therefore that one greets panels which have kept as these do, all their original advantages of workmanship, not dimmed but only enhanced by the hand of that ultimate and supreme artist, Time. One may revel in these fragments as one does in purely unrepresentative *objets d'art*.

GIOVANNI MASSONE

Lombard-Ligurian School. Active at least during last two decades of the fifteenth century, and probably into the sixteenth. Developed under the influence of Foppa and of local artists.

262 ST. JEROME. He sits enthroned against a cloth of gold, in his red robes, with his silver fleecy beard spread out over a cape of white brocade. His right hand is uplifted in blessing and with his left he rests a book on his knee. His tall crozier stands beside him. Two angels hold his red hat resting on the crown of his head, and two larger angels in green stand on the pavement playing, the one on a viol, and the other on a mandolin. To right and left glimpses of landscape.

Wood. H. 54 in. W. 29 in.

In design as flat and geometrical as a mediæval sepulchral brass and in colour like stained glass of the French Renaissance, this impressively hieratic and yet decorative figure does no discredit to its painter. That the latter was Giovanni Massone of Alessandria, the best of the Lombard-Ligurian masters, we conclude after careful comparison with the patterns, the landscapes and the folds in his Polyptychs at Savona, in S. Mariadi Castello at Genoa, and at Pontremoli, as well as in his Triptych in the Louvre.

MILANESE

ABOUT 1500

263 THE CIRCUMCISION. Before an altar in an open-air chapel of porphyry columns festooned with coral beads, we see, on the right, the High Priest in profile, with an acolyte standing beside him, and, on the left, the Blessed Virgin in profile to right, presenting the Holy Child. Behind her comes Joseph, who is followed by a servant carrying two doves in a basket. All about, a gentle landscape.

Wood. H. 8 $\frac{3}{4}$ in. W. 21 in.

Part of a *predella*, freely painted and pleasantly coloured, decidedly like Foppa in style, with no obvious Leonardesque infiltration. Much here suggests Civerchio, and this may well be a work of that will-o'-the-wisp painter. The eyes of Joseph and of his servant remind one of Oggiono, who, however, could not have painted anything so unaffected and yet distinguished as this.

AMBROGIO DA PREDIS

School of Milan. Active 1482–1506. Formed under the influence of Foppa, and later a close follower and assistant of Leonardo.

264 PROFILE BUST OF ELDERLY MAN. He is seen in medal-like profile to our left. A vigorous, handsome man of sixty at least, with beautifully defined features, and able as well as cheerful character. His grey hair is cropped short over the forehead and ear. He wears a brocade coat, and a round-topped cap. Dark background. The general tone is greyish.

Wood. Life size. H. 14 in. W. 11 in. Nearly a third of the present panel on our right is a modern addition.

Fragmentary and not over well preserved, but one of Ambrogio's most completely typical works, and one of the best presentations of the elderly patrician that we have in Renaissance art. It is a relatively early work.

265 PROFILE BUST OF A LADY. She is seen in perfectly flat profile to left nearly down to the waist, with her hands folded in prayer. She is scarcely more than five and twenty, has regular, very Leonardesque features, and wears her hair in a wig-like mass over her ears down to the small of her back, with an embroidered, close-fitting kerchief encasing it behind, and a string of pearls encircling it all round. Another string of pearls hangs around her throat. Her brocade dress is cut low and is tied with ribbons on the shoulders where it is slashed to show white linen. Dark background. Rather gay tone.

Wood. H. 20 in. W. 12 in.

This attractive but somewhat wooden and chromo-like profile is not to be attributed with dogmatic assurance. These slavish Milanese followers of Leonardo have moments when their fluctuating, and even gaseous personalities nebulate into each other in a way which makes it all but impossible to tell them apart. The present writer has at times spent hours one day with the growing certainty that a given picture was by one of them, only to pass as many hours the next day with an equally ripening conviction that it must be by another. This particular profile, for colour, modelling, and all that is indefinable, seems to be by Predis in his later years. On the other hand, he is seldom again, if ever, quite so Leonardesque, with so little of his own, except the sagging and enfeebling of all things, due to the exiguity of his talents. The outer corner of the eye lacks that opening so peculiar to him as to amount to a signature. If not by him, then it must be by Bernardino de'Conti, to whom certain things point, such as a vague something in the character of the profile, and the corkscrew folds in the linen. Yet the balance is perhaps in favour of Ambrogio, and, at the moment of writing, it seems on the whole safer

to credit him with this pretty lady. She, by the way, doubtless adorned the court of Lodovico Sforza when his long and motley carnival reign was drawing to a close.

MILANESE FOLLOWER OF LEONARDO DA VINCI

266 UNDERPAINTING FOR HEAD OF WOMAN. She is seen three fourths to left, looking down. Her hair streams dishevelled from a parting in the middle. Indication of line of her right shoulder. The mask is almost wholly modelled, but the rest only sketched in.

Wood. H. 10 in. W. $7\frac{1}{4}$ in.

Copy of an original in the Collection of Col. Holford, ascribed *more majorum* to Leonardo, but not unlikely by Ambrogio da Predis. This original may have been a study for the head of a Madonna in a "Nativity." At Dijon there is a drawing (No. 798) which according to the present writer's somewhat dim recollection of it, is related to these two heads. There, it is attributed to Luini.

BRAMANTINO

(BARTOLOMMEO SUARDI)

Milanese School. Circa 1460-1529. Pupil probably of Butinone, influenced slightly by Foppa, and overwhelmingly by Bramante.

267 LUCRECE. A youthful creature, seen down to the waist only, with dishevelled hair, and shift leaving the breasts bare, points at herself a dagger held in her clenched fist. Background of mountains appearing low on the horizon.

Wood. H. $11\frac{1}{4}$ in. W. $12\frac{1}{4}$ in.

A characteristic work of this most inspired of native Milanese painters. Perhaps it is more accurate to say that it is as typical as a single head can be, when the special gift of the artist consisted in the poetical adjustment of architecture and figures.

Apparently this "Lucrece" is none of those whereof we have any record.

BOLTRAFFIO

(GIOV. ANTONIO)

School of Milan. 1467–1516. Close imitator of Leonardo, influenced slightly by Costa and Francia.

268 PORTRAIT BUST OF A YOUTH. He is sweet and gentle, with the dreamy expression we find in the aged Perugino and the young Raphael. He is smooth-cheeked, but the first hairs are sprouting on his chin. He wears an embroidered coat with a square opening over the chest, showing the pleated white shirt. From his neck hangs a slender gold chain. His hair falls down like a wig to his shoulders, and his cap, with turned-up brim, is adorned with a medal. Background of conical mountains and water.

Wood. H. $21\frac{1}{2}$ in. W. $17\frac{1}{4}$ in.

A highly characteristic work, with a landscape imitating, perhaps copying, some drawing or sketch of Leonardo's. The date must be between 1505 and 1510.

—
BERNARDINO DE' CONTI

School of Milan. 1450–after 1522. Pupil perhaps of Zenale; close imitator and very probably assistant of Leonardo da Vinci.

269 BUST PORTRAIT OF YOUNGISH MAN. He is seen with his high cheek-bone turned a little to our right, looking straight out. The lank, light hair falls like a wig down to his shoulders on both sides of his close-shaven face. He wears a dark coat, with the frilled shirt showing a good bit under the throat, and a dark hat with turned-up brim. He is inside a room with an opening to the sky on the right, and on the left a green curtain drawn across diagonally. On the wall under the opening, the inscription in square letters: BERNARDINU DE COMITIB DE CASTRO SEPII FACIEBAT.

Wood. H. $23\frac{1}{4}$ in. W. $19\frac{1}{4}$ in.

Reproduced in *L'Arte*, 1905, p. 438.

A feeble thing as a work of art, but not without a certain pathos and appeal as a portrait. It must be later than any of the dated pictures by Conti, the last of those being of 1506.

Castro Sepii in the inscription stands for Castelseprio, which Lombard village

must have been the nest of Bernardino's forebears. He himself seems to have been born at Pavia.

270 BUST PORTRAIT OF LADY. She is visible to above the waist, turning very slightly to our left. Her face is young — she is scarcely five and twenty — and her features are delicate, with a pleasant oval and a vivacious look. She wears her hair in the Milanese fashion of about 1500, that is to say in a wig-like mass down to her back with a filet over the forehead. A few strands of hair straggle over the shoulders. Her dress is cut square well under the throat, and is worked with vertical zigzag lines and trimmed with bow-knots. Background of sky with the merest bit of landscape under it. General tone greyish.

Wood. H. 17 in. W. 14 in.

One would perhaps be puzzled to whom to ascribe this curiously attractive head, and be tempted to give it to Bartolommeo Veneto because of the straggling strand or two of rippling hair and the look in the eye. Happily, we are saved from this error by the fact that it is a replica of a much larger picture which used to be in the Barbi-Cinti Collection at Ferrara (No. 461), and was last seen in the studio of Mr. J. A. Holzer of New York. That work, although itself fragmentary, having been reduced to a long oval, carries the figure down to the knees, and shows both of her hands and a good glimpse of the landscape. Not only does it there appear clearly as a Milanese portrait of about 1500, but quite as clearly as the work of Bernardino de'Conti. Besides possessing the general character, indefinable yet persistent, of his work, it displays a right hand exactly like the corresponding one of the Virgin in the "Madonna with Museo Civico of St. James and a Donor" (Cora Collection) now in the Turin. The left hand is close to the corresponding one in the Poldi Pezzoli "Madonna Nursing the Child," and the landscape in the last-named painting is extraordinarily like that in our portrait. Not only may we rest assured, then, that this is by Bernardino, but we may also note that, serving, as it does, as a connecting link between the Cora and the Poldi pictures, it strengthens *their* attribution to him, and thereby further confirms the hypothesis that he really was, as Morelli long ago sustained, the author of the much discussed "Sforza Altarpiece" of the Brera, the one with Ludovico il Moro and his wife, Beatrice d'Este, as Donors. Our lady, by the way, has a certain family resemblance to Beatrice d'Este, and one is led to ask whether conceivably this is the way Bernardino de'Conti might have portrayed her far more gifted and doubtless better favoured sister, the famous Isabella, Marchioness of Mantua. The extant likenesses of this great lady render such a question far from absurd.

GIANPETRINO

School of Milan. Active in the first decades of the sixteenth century. Imitator of Leonardo da Vinci.

- 271** MADONNA WITH THE INFANT JOHN. She sits in the open air, under a green curtain, with a pleasant bluish landscape on her right, a queenly figure. The Holy Child sits on her right knee, restlessly exhorting the Infant Baptist, whose cheek He fondles at the same time. The Virgin wears an orange-lined blue mantle thrown majestically over her shoulder, and a red dress. Her auburn hair falls in lovely and elegant ringlets over her shoulder.

Wood. H. 25 in. W. 18 in.

Gianpetrino never painted anything more stately and less disagreeable than this picture. Indeed, the composition leaves little to be desired for enveloping sweep.

ANDREA SOLARIO

School of Milan. Active 1493-1515. Pupil perhaps of his brother, the sculptor, Cristoforo, but formed at Venice under Alvise Vivarini; finally influenced by Leonardo.

- 272** MADONNA AND DONORS. The Blessed Virgin, in bright blue mantle, sits against a red curtain between two arched openings revealing a delightful well-watered landscape. The Child sits on her left knee, and turns to our left to bless the male Donor, whose bust only appears in profile to our left, a smooth-faced, healthy, shrewd personage, with his little boy beside him. The Virgin holds her right hand in protection over his head, but glances out of the corner of her eye at his wife and daughter, who appear, also as busts, in profile on the right.

Wood, transferred to canvas. H. 27 in. W. 35 in.

Reproduced in *Rassegna d'Arte*, 1906, p. 34.

Where everything is so characteristic of a master as in this work, there is happily no need of verbal hocus pocus in the way of attempted proof. Unfortunately the picture has suffered greatly, or it would deserve to count as the most important achievement of Solario's best and most interesting, because Venetian, period. Indeed, the male Donors could scarcely be more Antonello-Alvisesque, and the female likewise more Gentile Bellinesque. But something affected in the movement of the Virgin, and the pattern and folds of her

draperies, suggest the return to Milanese influences, Bramantinesque in particular, and make it probable that this picture was painted a year or two after Solario had left Venice, say about 1497.

273 BUST OF A MAN IN PRAYER. He turns a little to our right, and is visible down to the waist, with his hands folded in prayer. He is fifty at least, has a large, rather flabby face, with a mouth slightly open, and is shaved perfectly smooth. His temples are nearly bald but over the ears and at the back his hair, still brown, falls down to the shoulders. He wears a dark mantle with red sleeves, and a brown fur collar. On the left, looped up, a dark curtain: on the right a garden-wall, overgrown in a tangle with a rose-branch trailing across it, and in front of it a winding garden path, bordered with white flowers and grasses.

Wood. H. $20\frac{1}{2}$ in. W. $17\frac{1}{2}$ in. See vol. 2 p. 27

This well characterized and individualized portrait, so probably Solario's, not only for general reasons, but because of the shape of the hands, the porcelain-like flesh, and the colour of the rest, belongs to the years that Solario passed in France, and may well have been painted there, portraying a Frenchman. It had never occurred to the present writer to doubt but that this admirable work was by Solario. It now turns out that Dr. Friedländer and other most highly respected authorities on the art of the North are convinced that it is not Solario's, not even Italian, but by Jean Prevost. The present writer is very happy to record this fact, but as he will not see the original again before this is printed, he can do no more than record it. He admits the strong probability that he is in error, and knows how easy it is to go on "thinking so because one once has thought so." He must, however, in self-defence declare that it did not escape him that there was a strong Northern element in this portrait. To a student of Solario this is not enough to start doubt, for Solario, working as he did for some time at Château Gaillon and elsewhere in northern France, acquired a sleek, soapy, metallic and minute manner sadly un-Italian in many respects, as a number of his later paintings show. The fact that he worked in the North puts out of court any inference made from the nature of the wood this portrait was painted on. The present writer always contemplated the possibility that Solario executed it away from Italy, so that its being on a hickory panel proves and disproves nothing, as to the authorship.

274 "ECCE HOMO." Our Lord is seen almost down to the knees with His head bent a little to our left, His wrists tied together with a coarse rope hanging from His neck, a broken reed in His right hand, and Himself as

SCHOOLS OF MILAN AND PIEDMONT

broken in body and spirit. His auburn hair falls from under the spiky thorns in curls to the shoulders. A purplish brown mantle covers Him, leaving the chest bare. In the lower right-hand corner on the dark background is the signature in script:—ANDREAS DE SOLARIO F. On the back of the panel is a coat of arms carved in wood, unintelligible to the writer.

Wood. H. 24½ in. W. 17½ in.

Reproduced in *Rassegna d'Arte*, 1905, p. 135.

Extravagantly highly finished and almost Morales-like in sentiment, this picture of Solario's later years seems to have been a great favourite. Various excellent replicas of it are in existence, apparently either from his own hand, or from his studio at least. The best is one in the Speck von Sternburg Collection at Lutschena. Another belonged to the late Herr Wittgenstein at Vienna. One at Dijon (Musée Trimblet No. 9) may be a copy by Simon de Chalons.

BERNARDINO LUINI

School of Milan. Circa 1475—circa 1532. Pupil probably of Borgognone; influenced by Bramantino and Leonardo.

STUDIO OF LUINI

275 ST. CATHERINE OF ALEXANDRIA. She stands looking to the right, with her right hand raised, and holds a vermilion book in her left. She wears a white kerchief and a blue mantle over a red dress. The background is of architecture in brown.

Wood. H. 24 in. W. 14 in.

Too feeble for even Luini, and yet too like him to be anything but a picture painted in his studio. It may have formed part of some polyptych, and is said to have been painted for the family of the Torriani di Mendrisio. In the Exhibition of Early Italian Art held at the New Gallery in London 1893–94, this was exhibited by J. Ruston, Esq., under the number 183, along with No. 184, a "St. Stephen," by the same hand, having the same dimensions and the same origin.

DEFENDENTE FERRARI

School of Vercelli. Active circa 1510–1535. Pupil of Spanzotti; influenced by Macrino d'Alba and the art of the North.

276 ALTARPIECE. The Blessed Virgin sits on a sculptured throne which out-tops the architrave of the little, open air temple containing it. She holds the Child with both her hands and looks at Him meekly, while He sucks lustily at her right breast. On the tessellated floor there stand, on our right, a Saint reading in a book, with St. Antony behind him, and on our left, the Evangelist and St. Catherine. We catch, over and between them, glimpses of pleasant country. Bright, metallic yet harmonious colour.

Wood. H. 53 in. W. 45 in.

One of the best of the works of this gentle artist, so prolific in his native Piedmont, and so rare elsewhere. Here he is quite close to a fellow-countryman and contemporary, Girolamo Giovenone. This must be a fairly early work of this Piedmontese Crivelli.

SODOMA

GIOVANNI ANTONIO BAZZI

School of Vercelli. 1477-1549. Pupil of Spanzotti, but practically formed by Leonardo; influenced somewhat by Fra Bartolommeo, and more by Raphael. Spent most of his life in or near Siena.

277 ADORATION OF THE MAGI. On the left, outside a building with slender Lombard columns but now reduced to a stable, sits the Blessed Virgin with the three Magi kneeling at her feet and offering gifts to the Holy Child. On the right, a group of spirited horses with their palfreniers and mounted attendants. Between and behind the Child and the kneeling Magi, appears St. Joseph clasping a column. Landscape background.

Wood. H. 5 $\frac{1}{4}$ in. W. 20 in.

This fragment of a *predella* to an unknown altarpiece is clearly a very early work by Sodoma. To give all the reasons for this attribution would take much writing. The student need only be invited, if he already has a long familiarity with Sodoma's evolution, from beginning to end, to refresh his memory of the frescoes S. Anna in Caprena, near Pienza, of those at Monte Oliveto Maggiore, or of those in the Vatican, to see that colour, spirit, action, types, and even folds of drapery, point to Sodoma as the only possible author of this pleasing little painting. The precise date is not easily determined, for in a thing so spontaneous and sketchy as this, a youthful artist's manner is apt to pulsate backwards and forwards. Perhaps its prevailing Piedmontese char-

acter and the fact that the Madonna is still reminiscent, though faintly, of Foppa, and that the Star of Bethlehem retains its early mediæval tail, should decide us to regard it as one of Sodoma's earliest, perhaps his earliest, extant achievements.

278 VIRGIN AND CHILD. She is seen to just below the knees, with the Holy Child suspended in air, as it were, between her right hand and shoulder, while she hands Him a flower with her other hand. She bends a little to our left, and He is seen nearly in profile to our right. She wears a light blue mantle lined with green, a light kerchief of pale yellow, and dress of pinkish red. Landscape background faintly indicated in pale blue. General tone between silver and autumn leaf colour.

Wood. H. $25\frac{1}{4}$ in. W. $18\frac{1}{2}$ in.

The ample sweep of the mantle is Leonardesque, not in the indirect, general, way in which Sodoma was Leonardesque from the start, but in a definite, detailed fashion, betraying personal contact with Leonardo. This could have taken place no earlier than their meeting in Florence. Whether the something of Raphael noticeable here is of the kind that was then in the air only waiting for him to give it final form, or whether it should be taken as a sign that Sodoma was already acquainted with Raphael, as easily could have been the case, this picture does not clearly reveal. There is nothing here that Sodoma might not have done as late as his earliest Roman period, and it may indeed be safest to date it 1508–1510.

In Munich and Turin there exist "Holy Families" in which the Blessed Virgin alone is almost identical with Our Lady here, but tighter and harder in execution. In both these pictures there is a St. Joseph of a type which may be taken to indicate acquaintance with Fra Bartolommeo, and a baldachin betraying equal acquaintance with Raphael's design for the "Madonna del Baldacchino."

One may fairly assume that our picture is a simplified and enhanced version of the others, and that it is somewhat later, being distinctly broader and larger in treatment.

LATE BOLOGNESE SCHOOL

PAINTINGS
—
LATE BOLOGNESE SCHOOL
—
THE CARRACCI

LUDOVICO (1555-1619), was a pupil of the mannerist, Prospero Fontana, and founder of the new eclectic so-called "Bolognese School." AGOSTINO (1557-1602) and ANNIBALE, his brother (1560-1609), were cousins and pupils of Ludovico.

279 FOUR HEADS OF BOYS.

Canvas. H. 14 in. W. 29½ in.

The present writer is too little acquainted with the Carracci to distinguish one from the other, or even to feel sure that this canvas is an original rather than a copy.

280 BUSTS OF THREE BOYS AND A LITTLE GIRL.

Wood. H. 14 in. W. 11 in.

Of much finer quality than the last.

“ROMAN SCHOOL”

That is to say, followers of the Carracci active in Rome.

281 MADONNA AND CHILD. She is seen to above the knees, seated in profile to left, fondling the Child, Whom she holds with both hands against her bosom.

Wood. H. 29 in. W. 23 in.

LATE BOLOGNESE SCHOOL

If the progress of art coincided with progress in expression, this would be a masterpiece. As it is, its qualities of design are far from despicable, although these qualities would undoubtedly have been greater were they not so subordinated to the expression of motherly tenderness.

The author (who may be readily identified by those who know him) is to be sought in the environment of Lanfranco and Trevisani.

BARTOLOMMEO SCHEDONE

Late Bolognese. 1570–1615. Follower of the Carracci.

282 PORTRAIT OF A YOUTH. He is smooth-faced, and wears his dark chestnut hair in natural curls. He has on a starched white ruff, and an elaborately stitched red coat. In the fingers of his Parmigianinesque left hand he holds the gilt pommel of his sword. Grey background. On top the forged inscription in square letters:—AUGUS MARTELLI AETATIS SUAE XVIII ANGELUS BRONZINO FECIT ANNO . . .

Canvas. H. 29 in. W. 24 in.

A spirited work, fluent and yet incisive, for the author of which the name of Schedone is suggested by Dr. Frizzoni. A comparison with that painter's work makes the attribution probable if not certain.

Of course no such person as an Augusto Martelli existed towards 1600.

GUIDO RENI

School of Bologna. 1575–1642. Pupil of the Caracci; strongly influenced by the Antique.

AFTER GUIDO RENI

283 PIETÀ. The Blessed Virgin and two Angels are seen weeping over the Dead Christ.

Canvas. Oval. H. 35 in. W. 43 in.

Slightly varied reduced copy of the upper part of the famous "Altarpiece" in the Bologna Gallery (No. 134, Catalogue 1900).

LATE BOLOGNESE SCHOOL

ANDREA SACCHI

Roman School. 1599-1661. Pupil of Francesco Albani.

284 CHRIST AND THE ADULTERESS. She is held by two young men in the midst of bystanders (some in Oriental garb), while our Lord bends down to write in the sand.

Canvas. H. 15 in. W. 20 in.

A fairly architectonic pleasant composition. The types and the character of the draperies put the attribution beyond serious doubt.

EIGHTEENTH CENTURY
VENETIAN SCHOOL

PAINTINGS
—
EIGHTEENTH CENTURY
VENETIAN SCHOOL

GIOVANNI BATTISTA PITTONI

Venetian School. 1687–1767. Slightly elder contemporary of Tiepolo, formed under the same influences, and pursuing, without genius, the same goal.

285 ASSUMPTION OF THE VIRGIN. She rises heavenward, sustained by Angels and cherubs. Others attitudinize about her, one in conspicuous adoration, another holding a crown of thorns.

Canvas. H. 26 in. W. 22 in.

Probably sketch for a ceiling decoration. The affinities with Tiepolo are manifest.

—
GIOVANNI BATTISTA TIEPOLO

Venetian School. 1696–1770. Pupil of Gregorio Lazzarini; strongly influenced by G. B. Piazzetta and by the works of Paul Veronese.

286 GLORY OF ST. DOMINIC.

Canvas. H. $15\frac{1}{4}$ in. W. $19\frac{1}{4}$ in.

Sketch probably for the fresco on the ceiling of the Gesuati at Venice, painted in 1738–9.

EIGHTEENTH CENTURY VENETIAN SCHOOL

287 VENUS AND VULCAN. The goddess reclines haughtily on a luxurious couch in the smithy of Vulcan, while he looks up at her spellbound.

Canvas. H. $26\frac{1}{4}$ in. W. $33\frac{1}{2}$ in.

Sketch possibly for the fresco on the ceiling of the Sala de los Alabarderos in the Royal Palace at Madrid, painted in 1765-6.

288 HEAD OF A HAIRY, HOARY OLD BEGGAR WITH A LONG BEARD.

Canvas. H. 18 in. W. $14\frac{1}{2}$ in.

A character that might illustrate a Russian novel of the last generation. The model that served for it was painted more than once by Tiepolo in the later years of his life.

289 ST. ROCH. He sits lightly on a stony ledge in sharp profile to our left, against a cloudy sky. His expression is eager and wistful. He holds a loaf of bread in his right hand and his pilgrim's staff in his left. He is bare-legged and bareheaded, wearing his broad-brimmed hat swung on his back. At his side is a drinking flask, and a dog's head appears in the lower right hand corner.

Canvas. H. $17\frac{1}{2}$ in. W. $13\frac{1}{4}$ in.

Spirited of course, but unusually careful in treatment of light and shade.

—
FORTUNATO PASQUETI

Venetian School. 1770-1792. A contemporary of Pietro Longhi, and, as portrait painter at least, sharing his characteristics.

290 PORTRAIT OF DOGE PIETRO GRIMANI (Doge 1741-1752). He is seen down to the knees, clad in gold and ermine, with the Doge's cap over his periwig, his left hand resting on something (invisible here), and a glove in his right hand. On the left an arm-chair, and above, a curtain.

Canvas. H. 65 in. W. 37 in.

A spirited, typical XVIII century work, not unworthy of Longhi.

EIGHTEENTH CENTURY VENETIAN SCHOOL

VENETIAN

FIRST HALF OF XVIII CENTURY

291 PORTRAIT OF MUSICIAN. He is young, jolly, smooth-faced, and possessed of that divine gift for living which characterized Goldoni, Casanova, Da Ponte and other Venetians of their time. Before him, on an orange drapery, lies open a musical partition on which his right hand rests. His left is on the viol that he holds nearly erect on the table, behind which he appears from the waist up. He wears a dark green coat with purplish sleeves, and a dark cap. The background is grey. Life size.

Canvas. H. 41 in. W. 31 in.

It is humiliating not to know the painter of such a typically Venetian work of the XVIII century a punishment for having inefficiently studied such a charming moment, as is this *ultimo sospiro* of Italian art. If the painter was not Piazzetta himself, it was some contemporary who, like him, was a precursor at once of Longhi and Tiepolo.

—

GIOVANNI ANTONIO CANALE

(FREQUENTLY CALLED CANALETTO)

Venetian School. 1697-1768. Pupil of his father Bernardo.

292 VIEW FROM THE LAGUNA, comprising the Doge's Palace and the Salute, with the Bucentaur off the Piazzetta.

Canvas. H. 47½ in. W. 76 in.

Light and good, but painted with the aid of assistants.

—

STUDIO OF CANALE

293 COURT OF DOGE'S PALACE, looking toward S. Marco.

Canvas. H. 30 in. W. 43 in.

EIGHTEENTH CENTURY VENETIAN SCHOOL

FOLLOWER OF CANALE

294 VIEW FROM PIAZZETTA, comprising Libreria and Salute.

Canvas. H. 19 in. W. 30 in.

This attractive work is painted by some follower of Canale's, who in the handling of the distant figures, and of light and shade, anticipates or imitates Guardi.

295 VIEW comprising the Carità and Grand Canal to the Salute.

Canvas. H. 19 in. W. 30 in.

Pendant to last, and by the same hand.

—
BERNARDO BELOTTO

Venetian School. 1720-1780. Pupil and imitator of his uncle Antonio Canale, whose nickname of Canaletto he took over.

296 VIEW comprising Peschiera, Fondaco dei Tedeschi and Rialto.

Canvas. H. 13 in. W. $25\frac{1}{2}$ in.

—
MICHELE MARIESCHI

Venetian School. Circa 1700-1743. Contemporary of Antonio Canale, but romantic and impressionistic; a precursor at once of Guardi and Piranesi (Cf. Gino Fogolari in *Bollettino d'Arte*, III, pp. 241-251).

297 VIEW, from Lagoon, of Doge's Palace and Libreria, with boatmen in foreground.

Canvas. H. 24 in. W. 44 in.

Excellent example, colder and sharper than Canale, with more flickering light.

EIGHTEENTH CENTURY VENETIAN SCHOOL

298 THE RIALTO.

Canvas. H. 22 in. W. 33 in.

Same quality and tone as last.

299 COURT OF A PALACE.

Canvas. H. 14 in. W. 22 in.

A Piranesi-like variation on the Court of the Doge's Palace.

300 VILLA BY SEA.

Canvas. H. 14 in. W. 21½ in.

FRANCESCO GUARDI

Venetian School. 1712-1793. Pupil of Canale, influenced by Marieschi.

301 VIEW OF DUCAL PALACE, from Lagoon, with effect of approaching storm and high lights.

Canvas. H. 15½ in. W. 14 in.

302 AN ISLAND IN THE LAGOON.

Canvas. H. 7¼ in. W. 9¼ in.

303 VIEW OF GRAND CANAL, at the point where the railway station now is, with the Churches of the Scalzi and S. Simeone Profeta Piccolo.

Canvas. H. 26 in. W. 36 in.

304 COTTAGE ON THE DUNES, by the sea, with various figures.

Canvas. H. 14 in. W. 18½ in.

A picture of the better class of Guardi's works.

305 VIEW SEEN THROUGH LAST THREE ARCHES OF DOGE'S PALACE, with S. Giorgio in the distance. Figures.

Canvas. H. 18 in. W. 12 in.

EIGHTEENTH CENTURY VENETIAN SCHOOL

306 THE PIAZZA LOOKING TOWARD ST. MARKS. Very dark,
with lower left hand corner in the shade.

Canvas. H. $15\frac{3}{4}$ in. W. 28 in.

307 FESTIVAL OF THE BUCENTAUR IN THE GRAND CANAL

Canvas. H. 40 in. W. 66 in.

Dark and heavy.

308 VIEW BETWEEN GIUDECCA AND S. GIORGIO.

Canvas. H. 12 in. W. 16 in.

309 VIEW OF SALUTE AND DOGANA.

Canvas. H. 12 in. W. 16 in.

Pendant to last.

310 EDGE OF WALLED TOWN, with obelisk by the sea.

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311 BRIDGE AND RUIN BY LAGOON.

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312 WALLED TOWN BY LAGOON.

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313 RUINED ARCH, and other buildings, with man in foreground.

Canvas. H. $5\frac{3}{4}$ in. W. $7\frac{1}{2}$ in.

Good.

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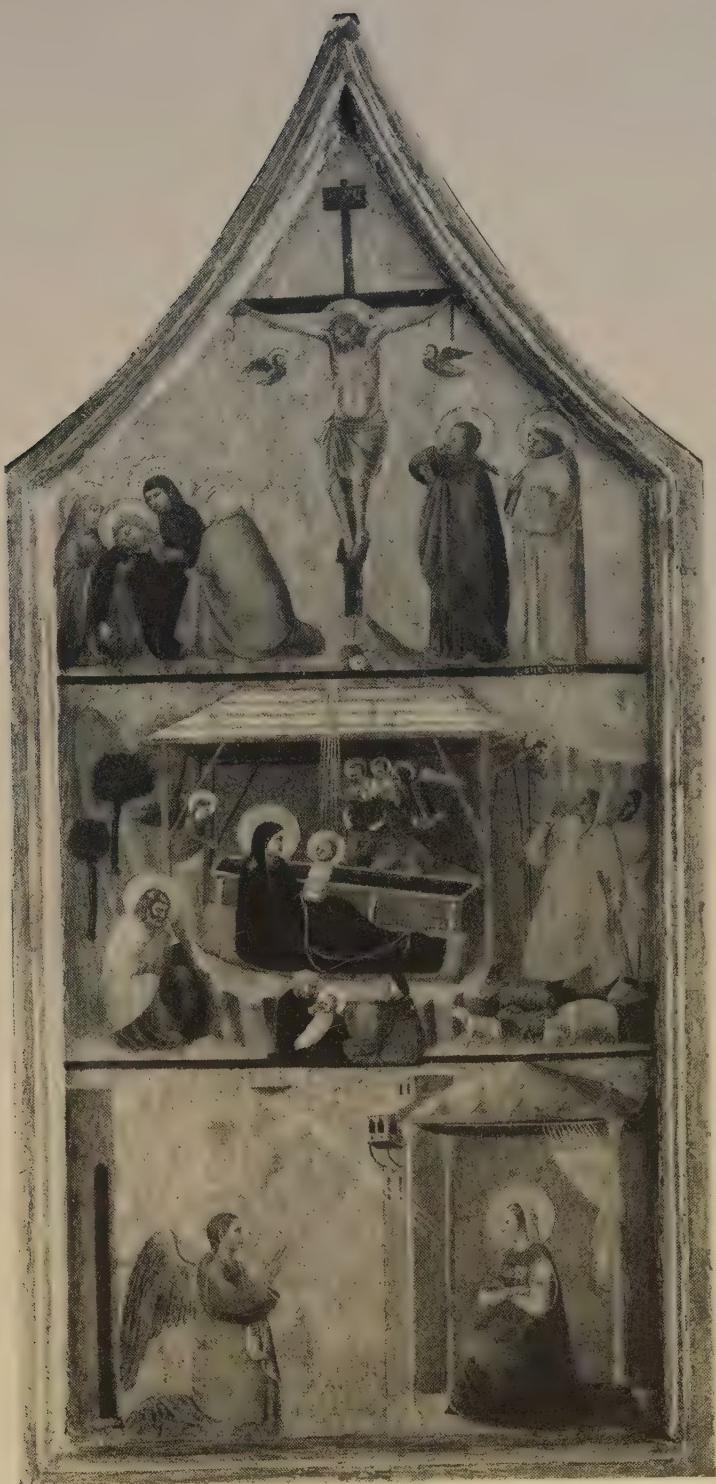
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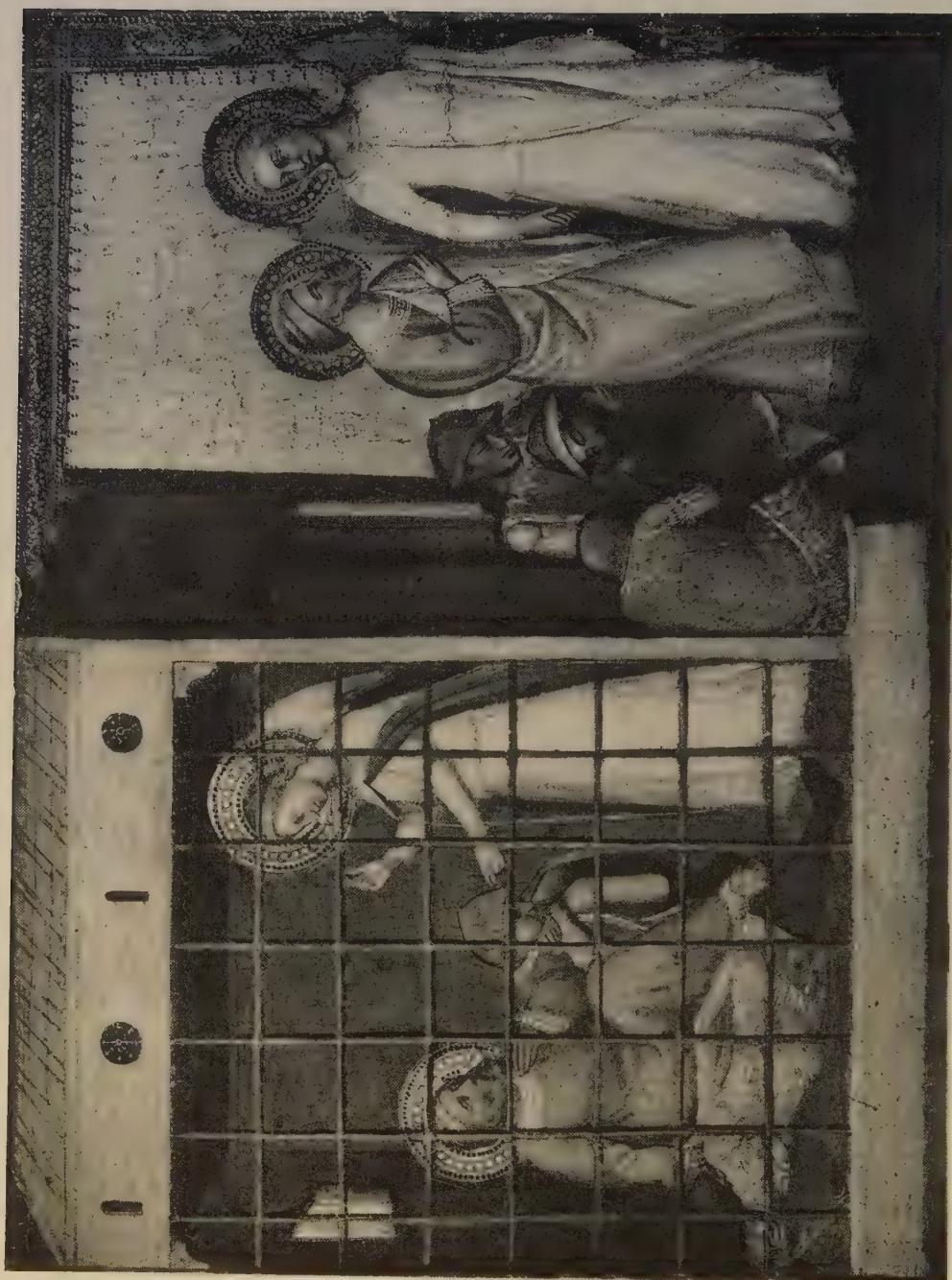
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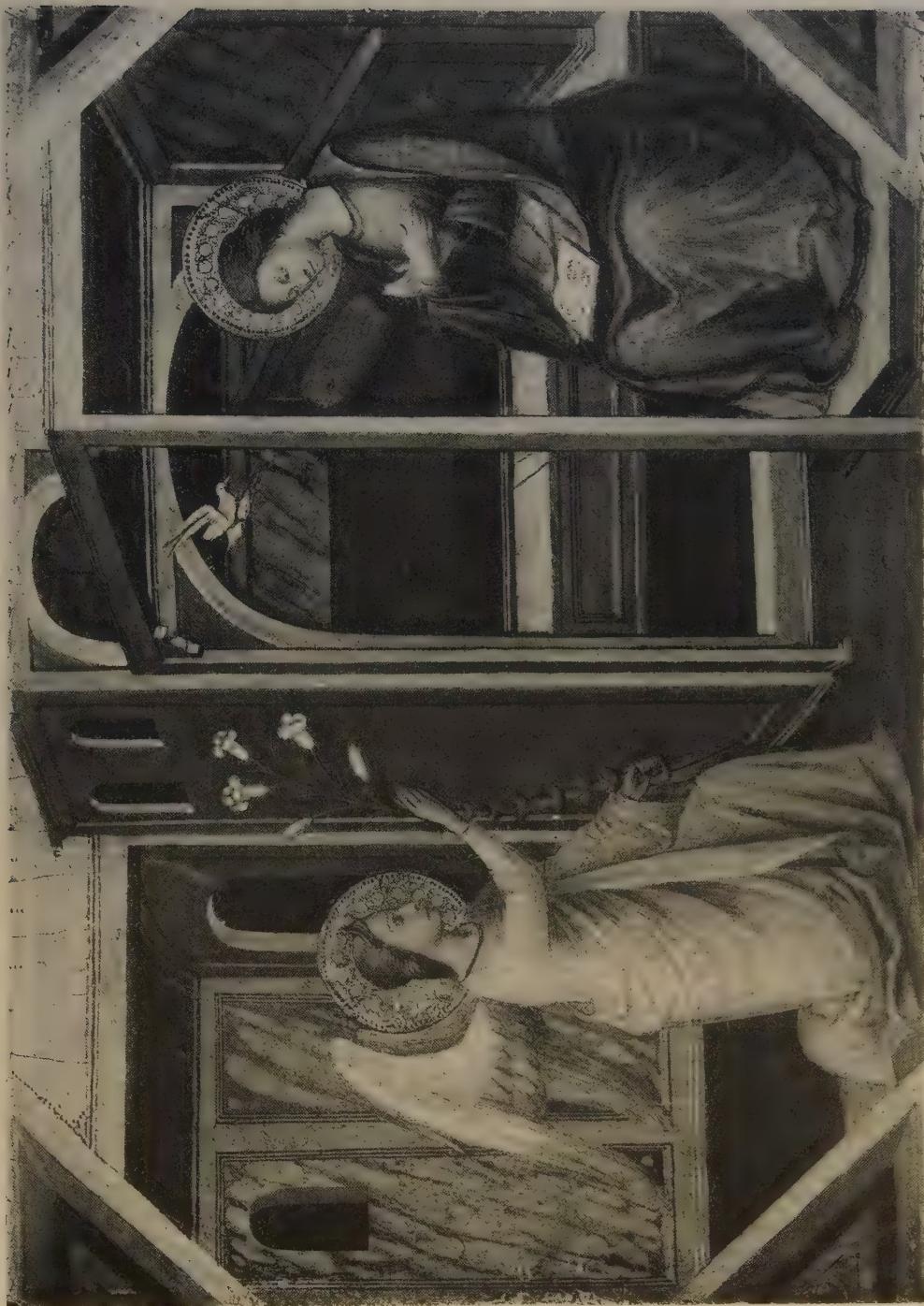


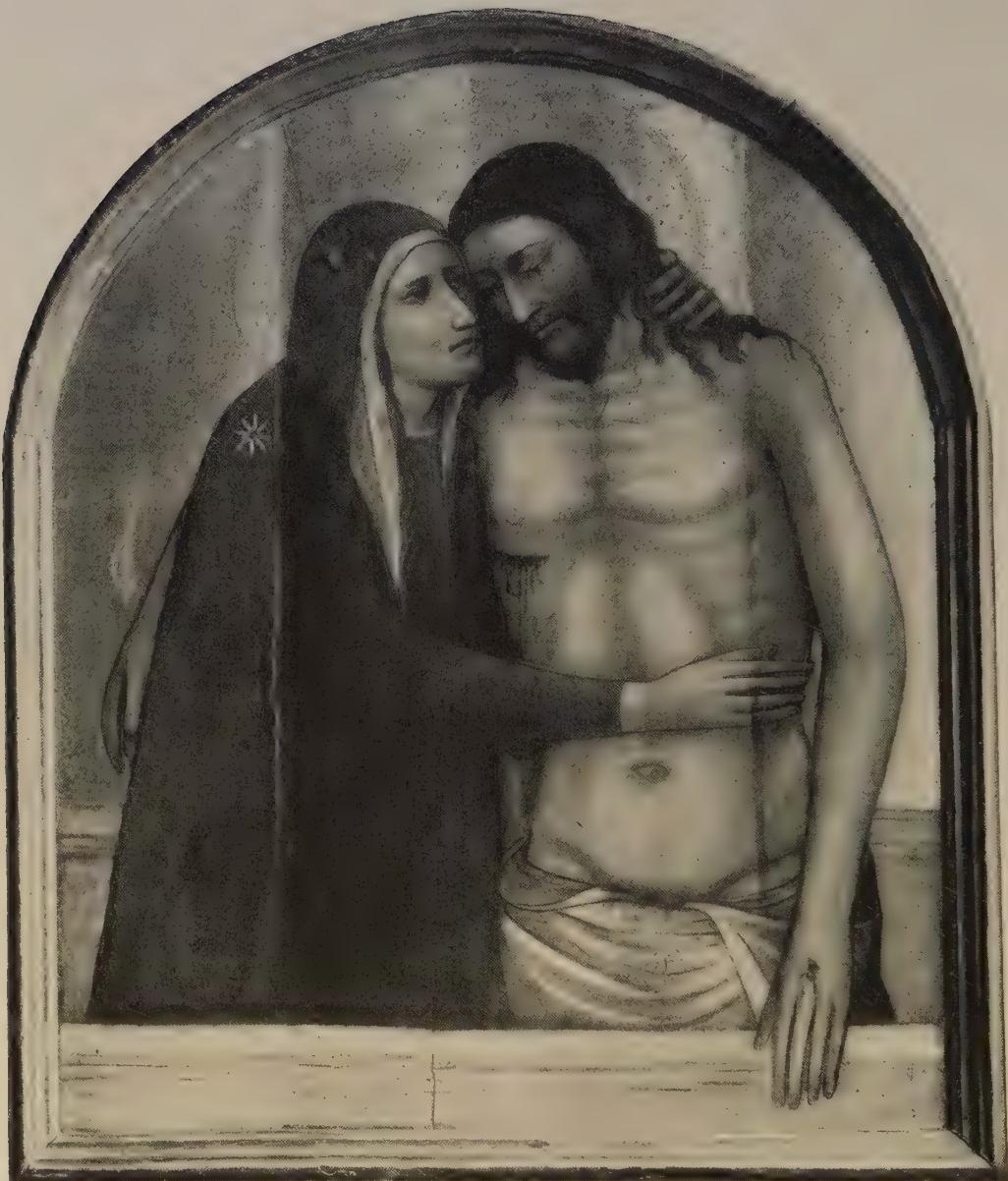
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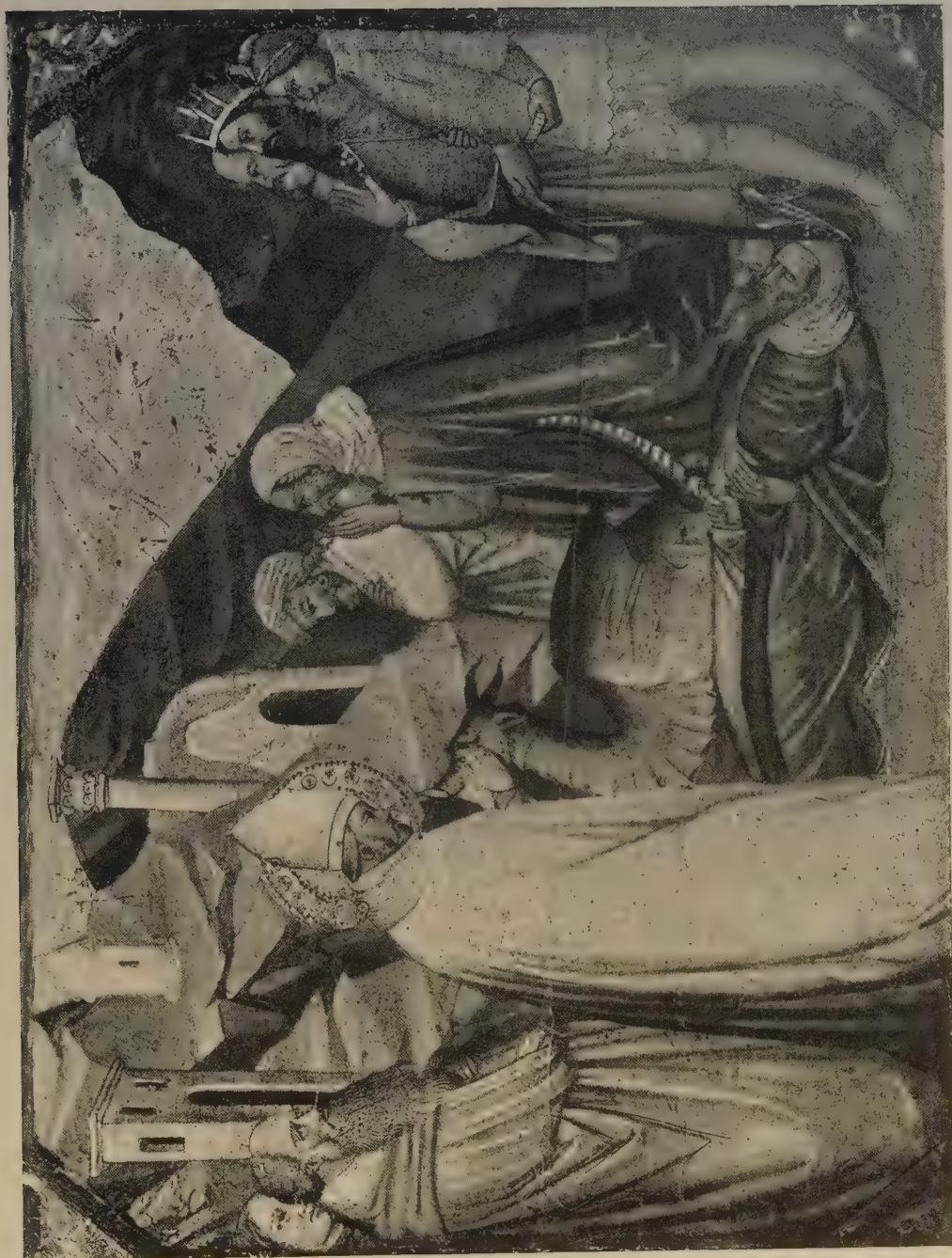
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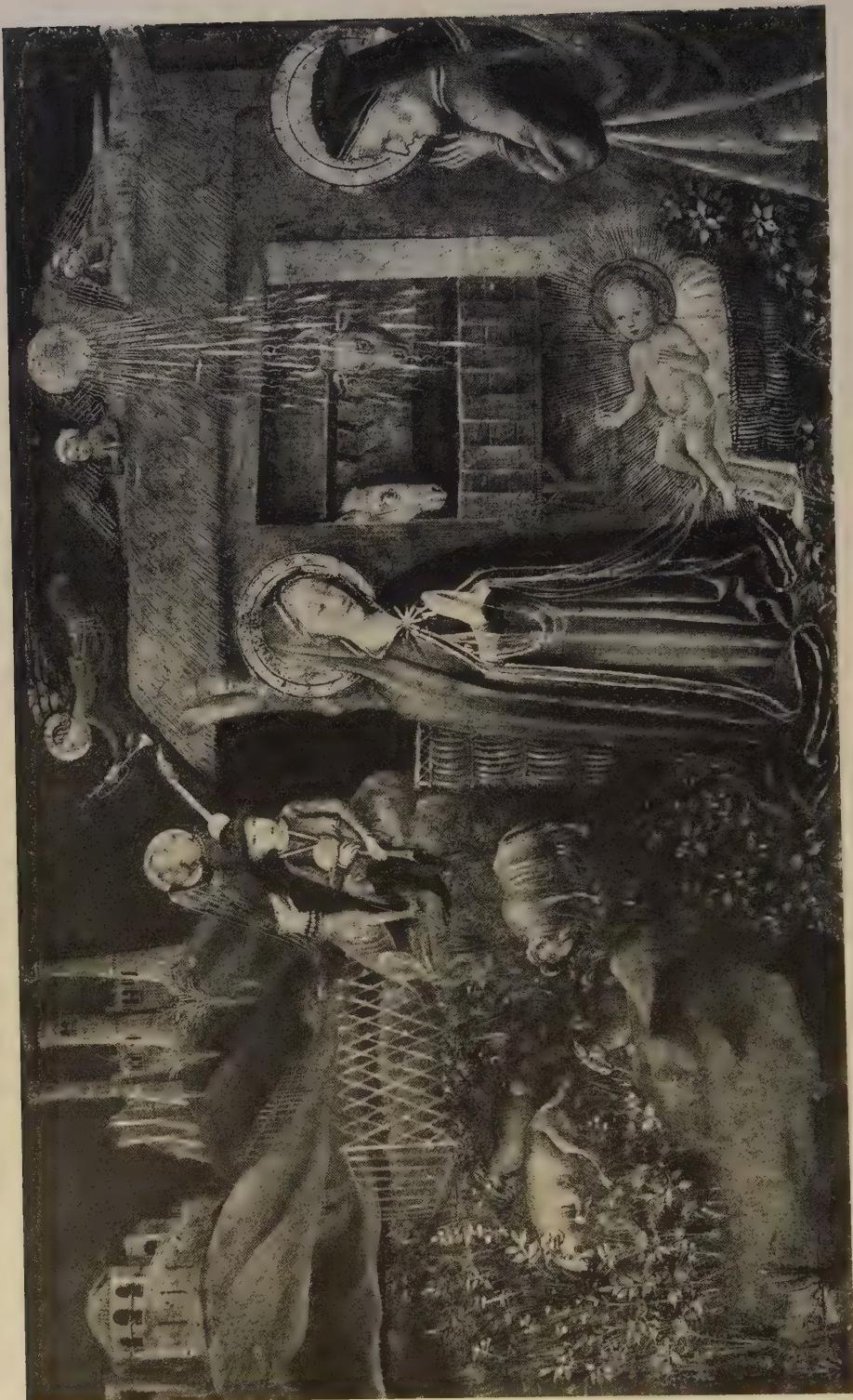
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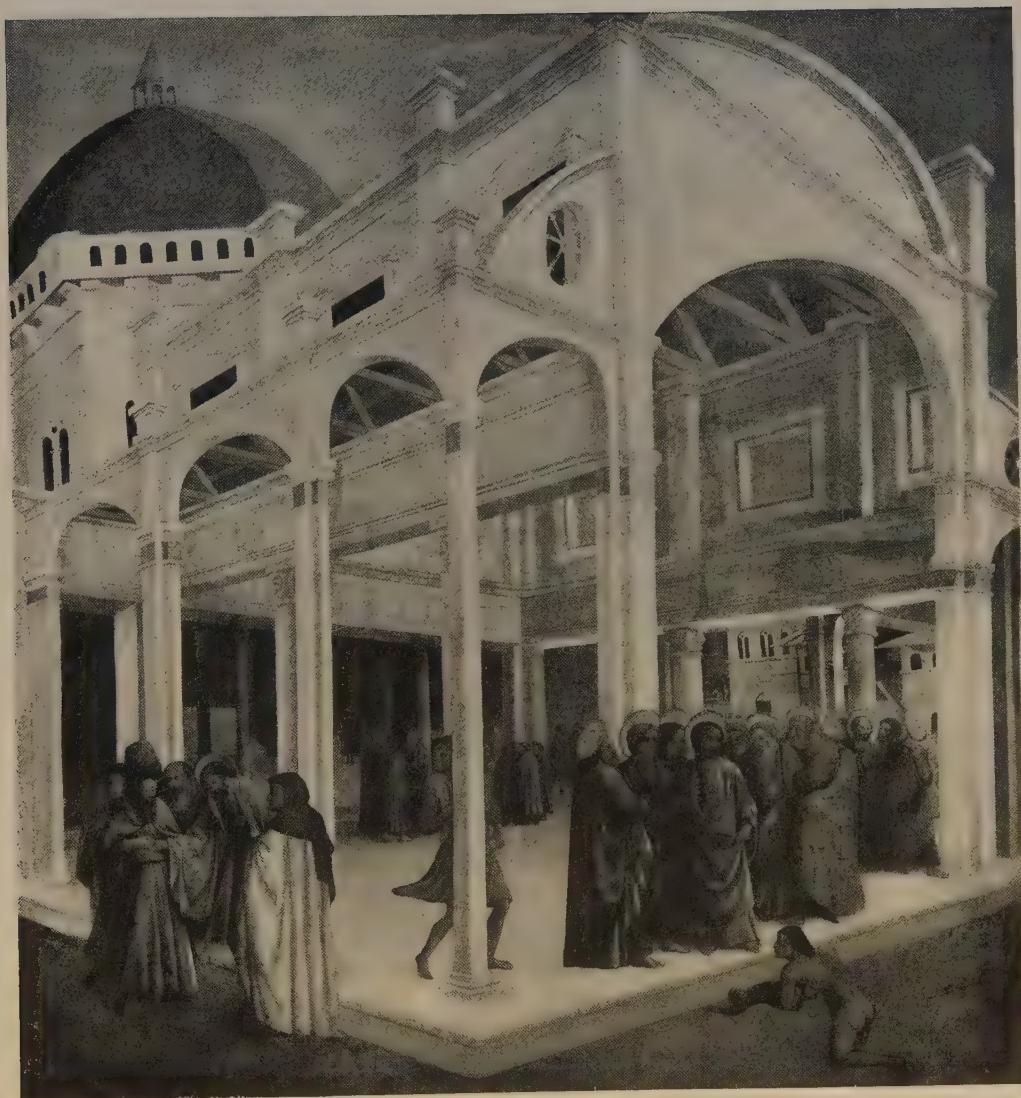


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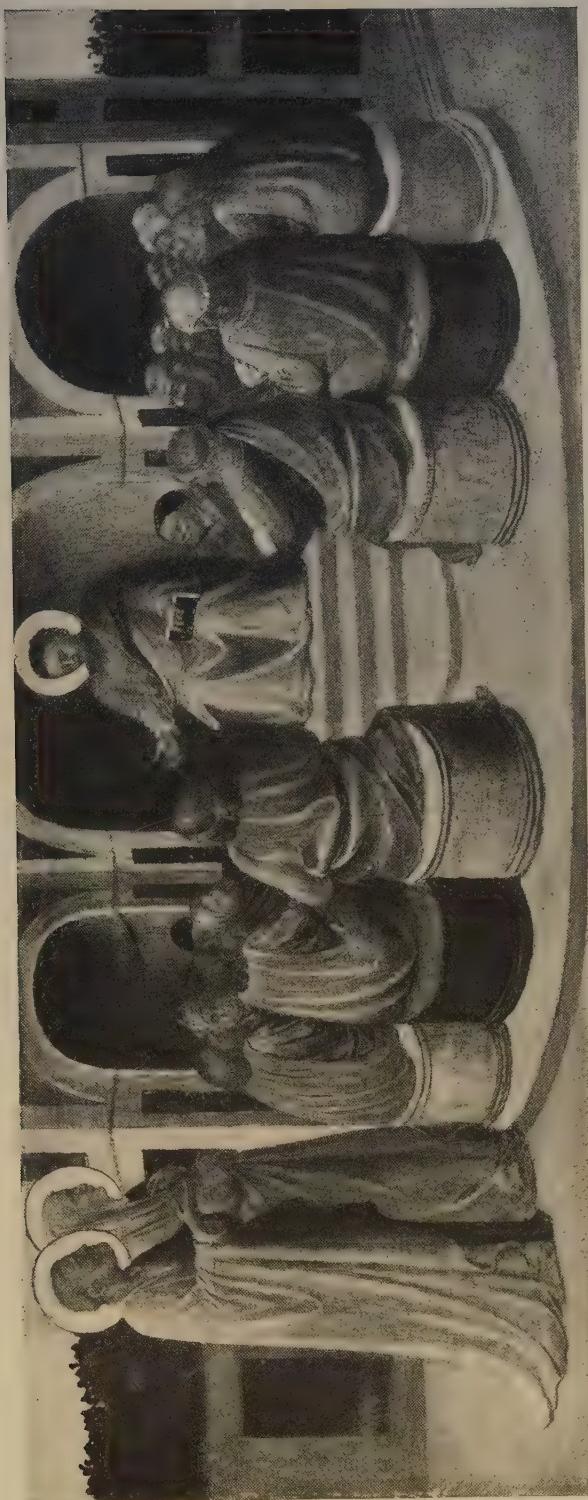
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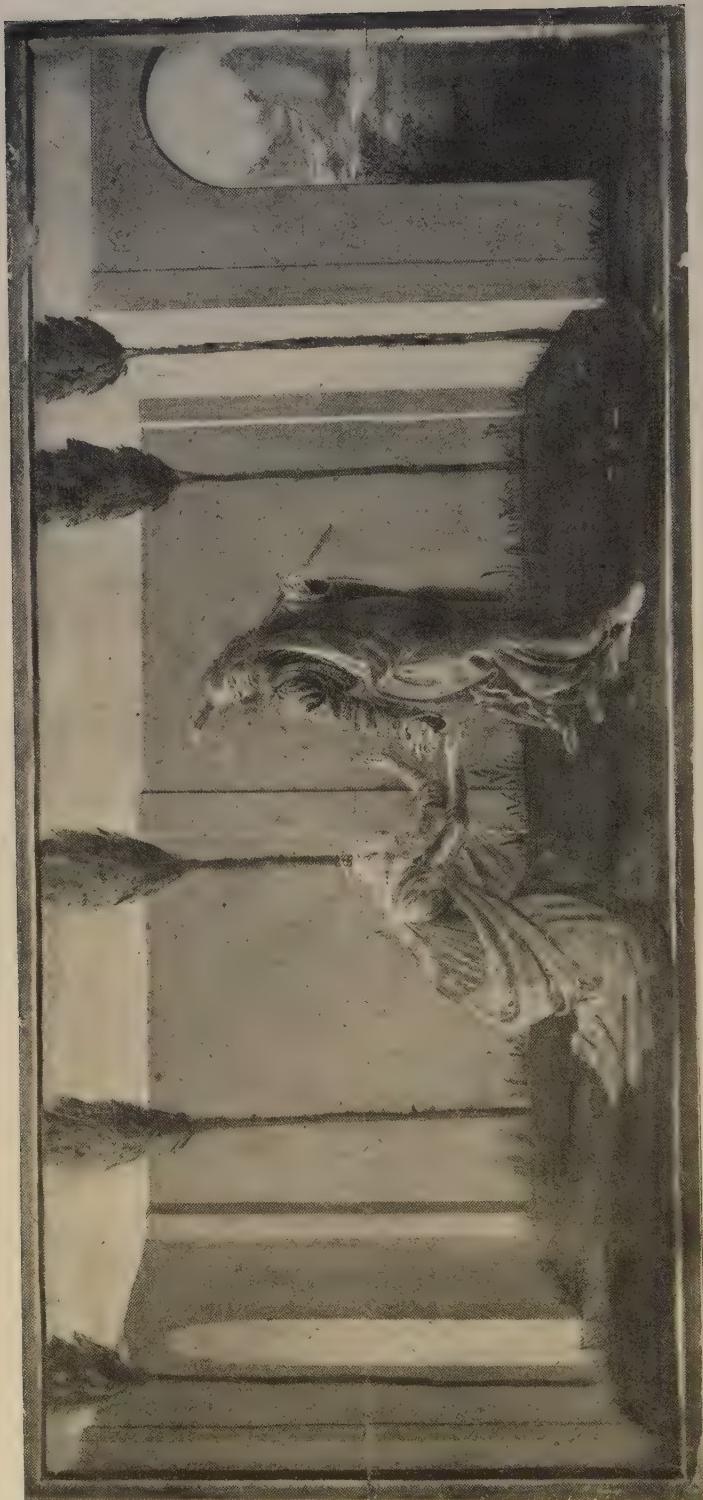


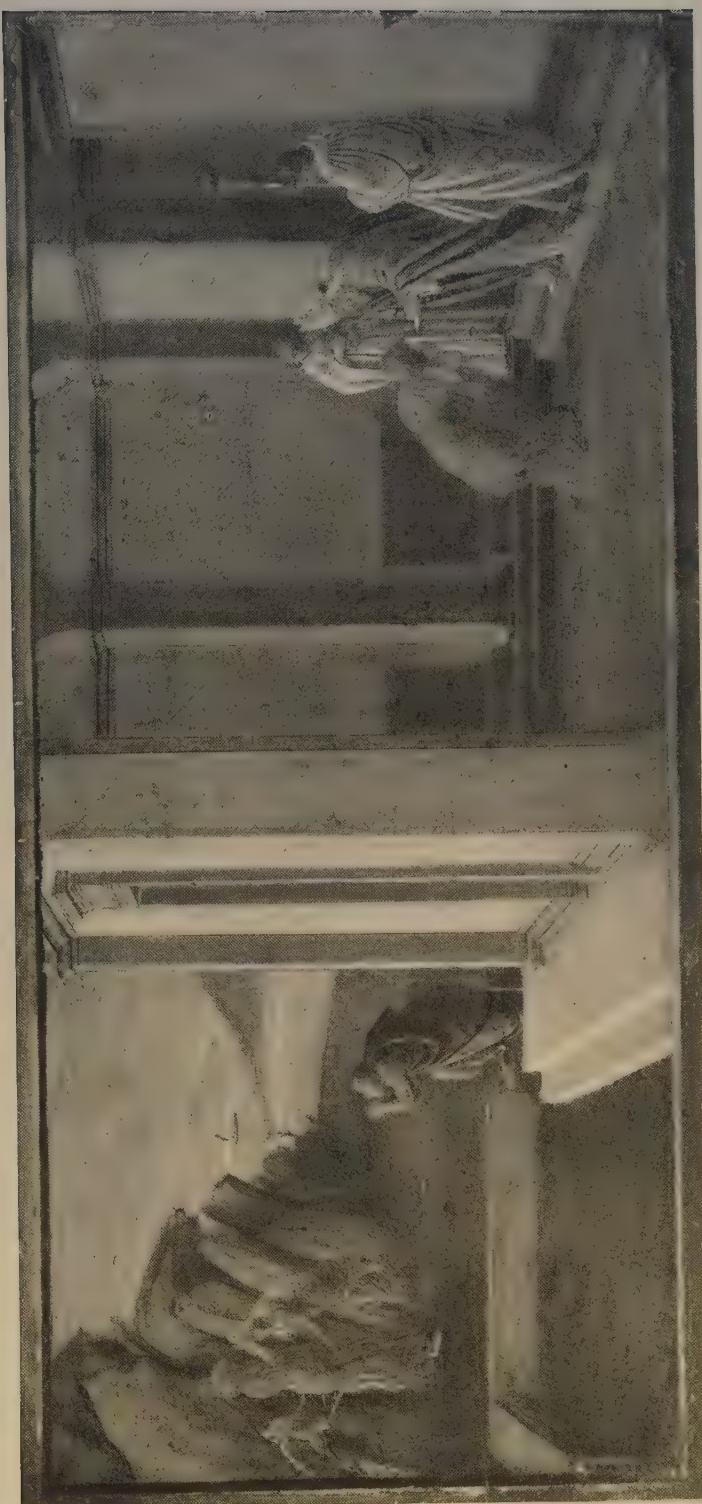




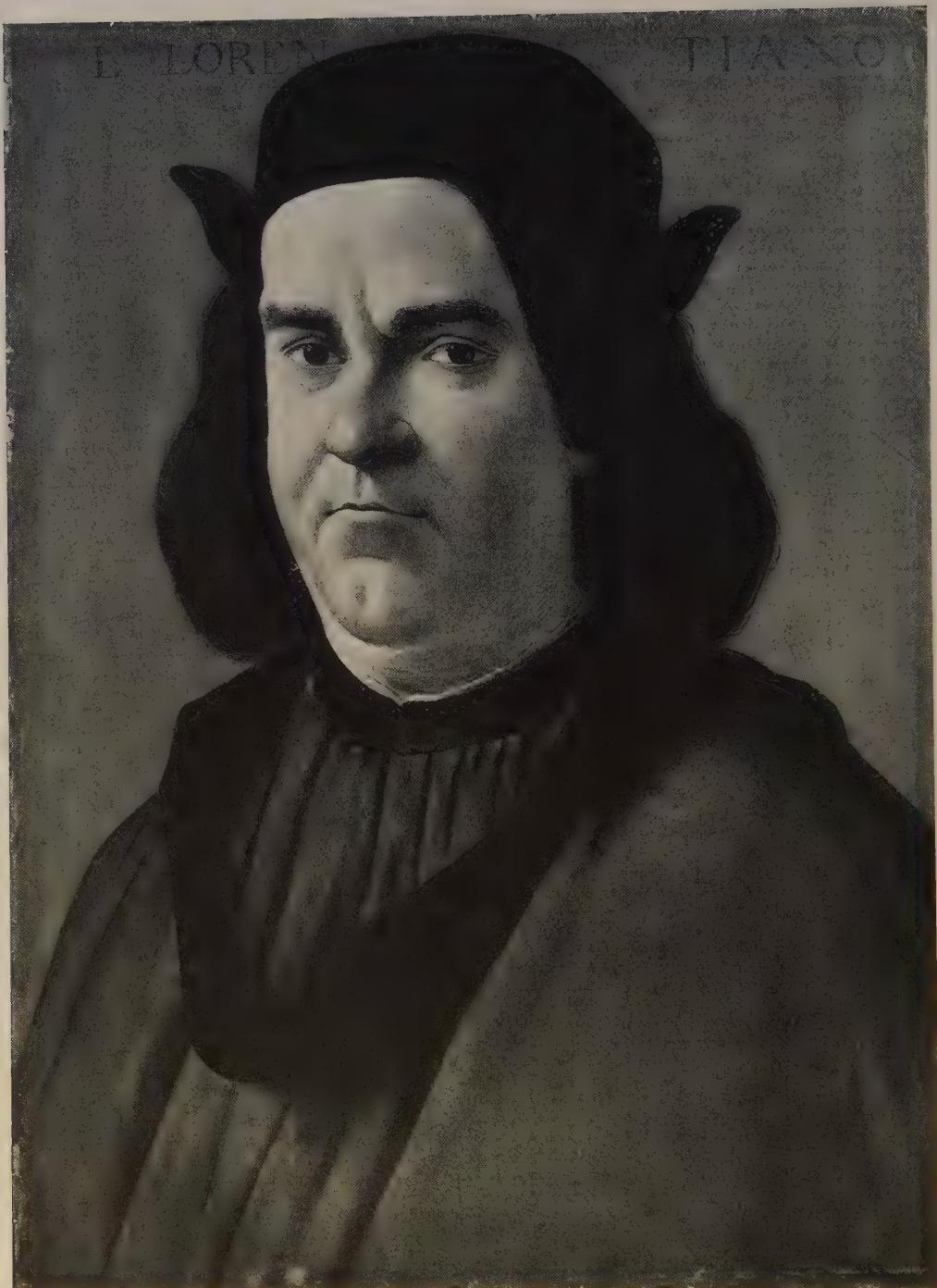
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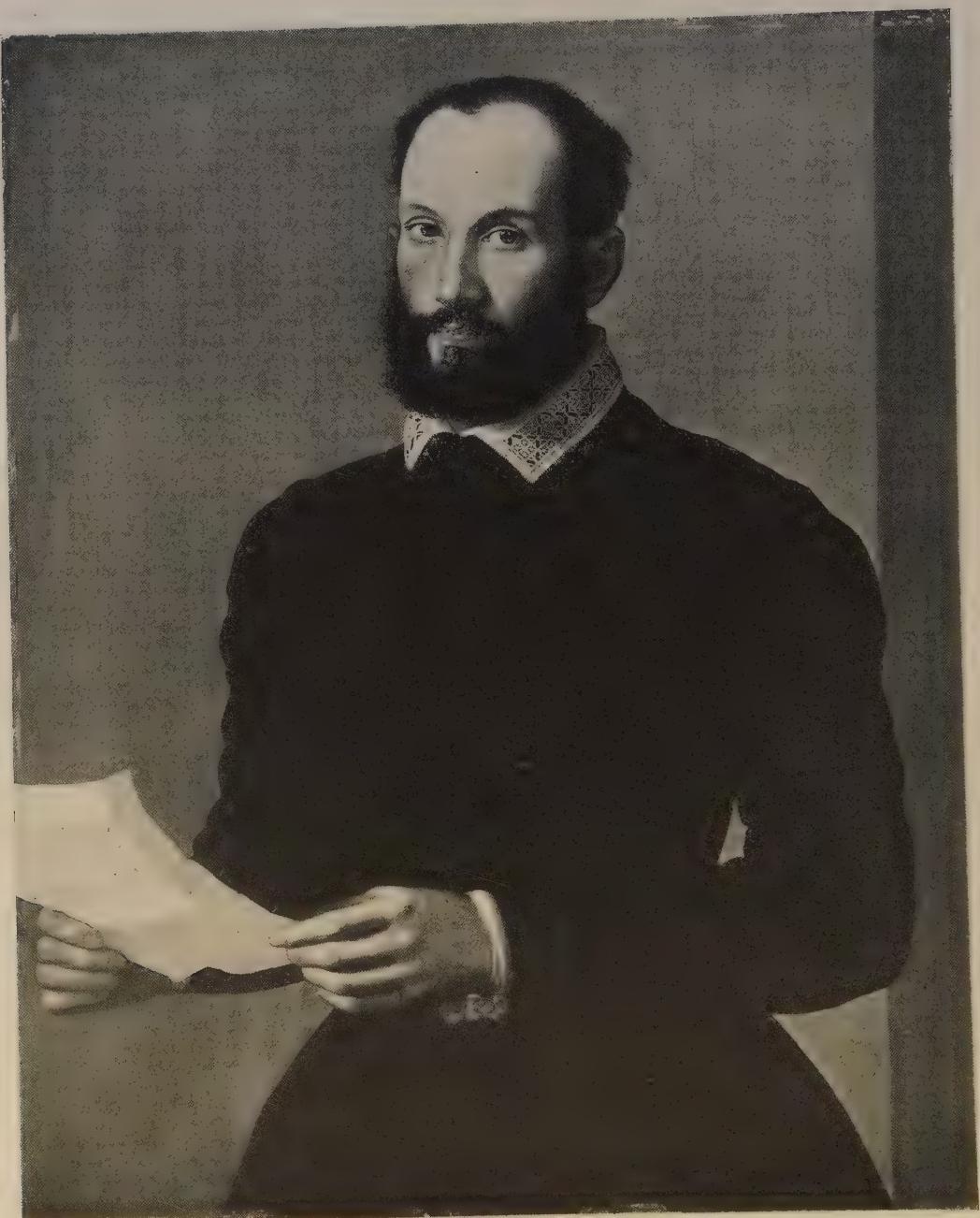
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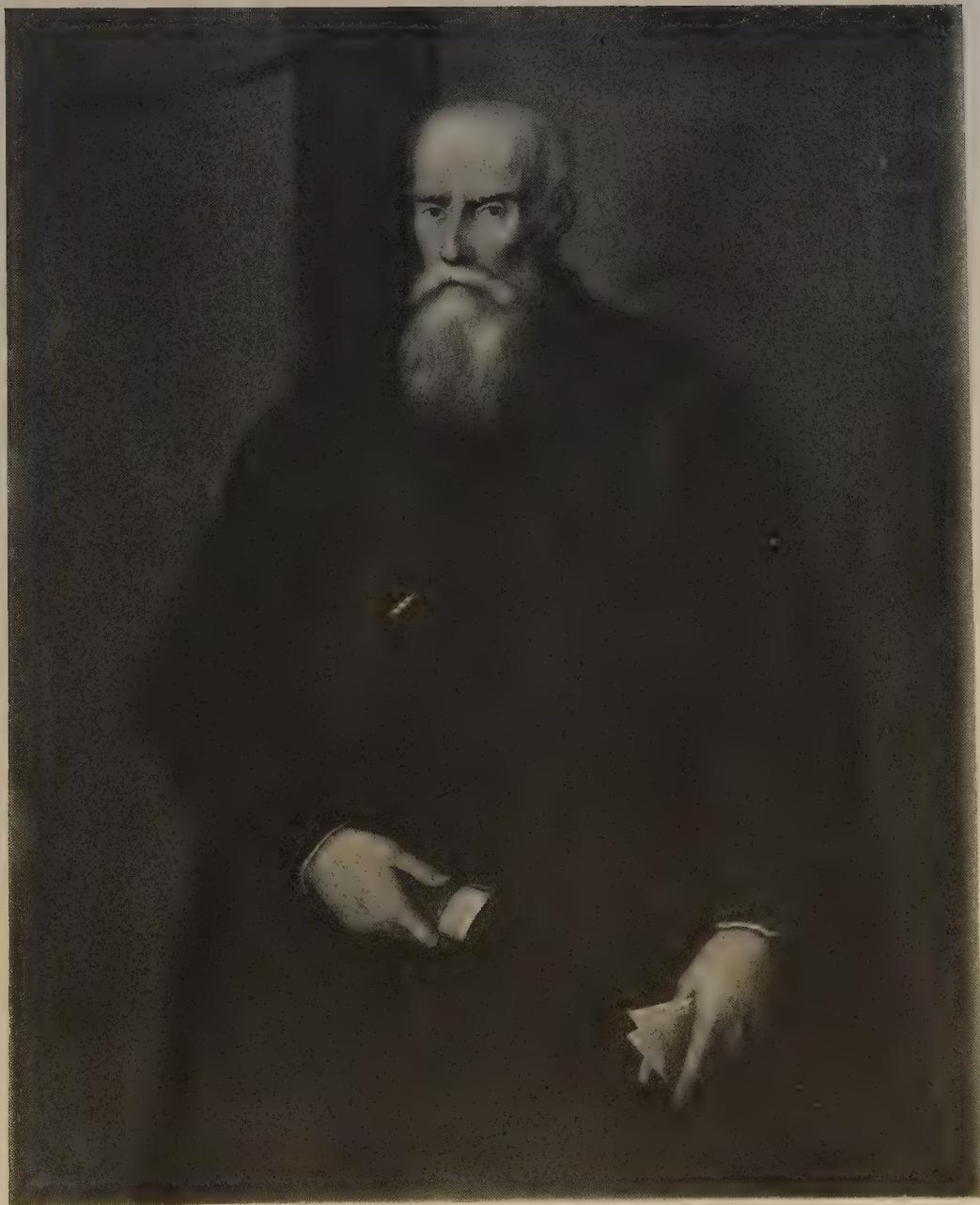
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78 FRA BARTOLOMMEO



79 LEONARDO DA PISTOJA



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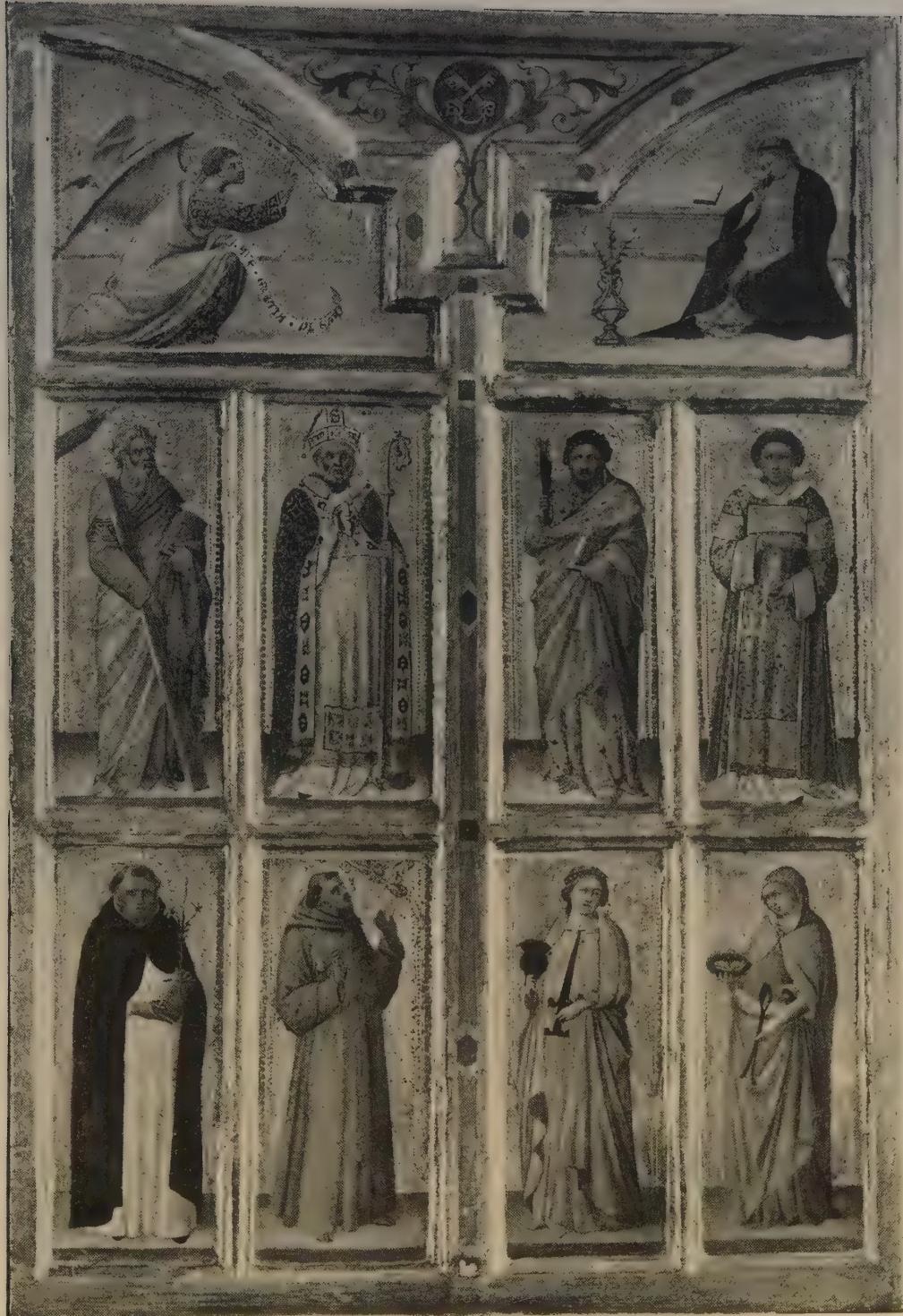
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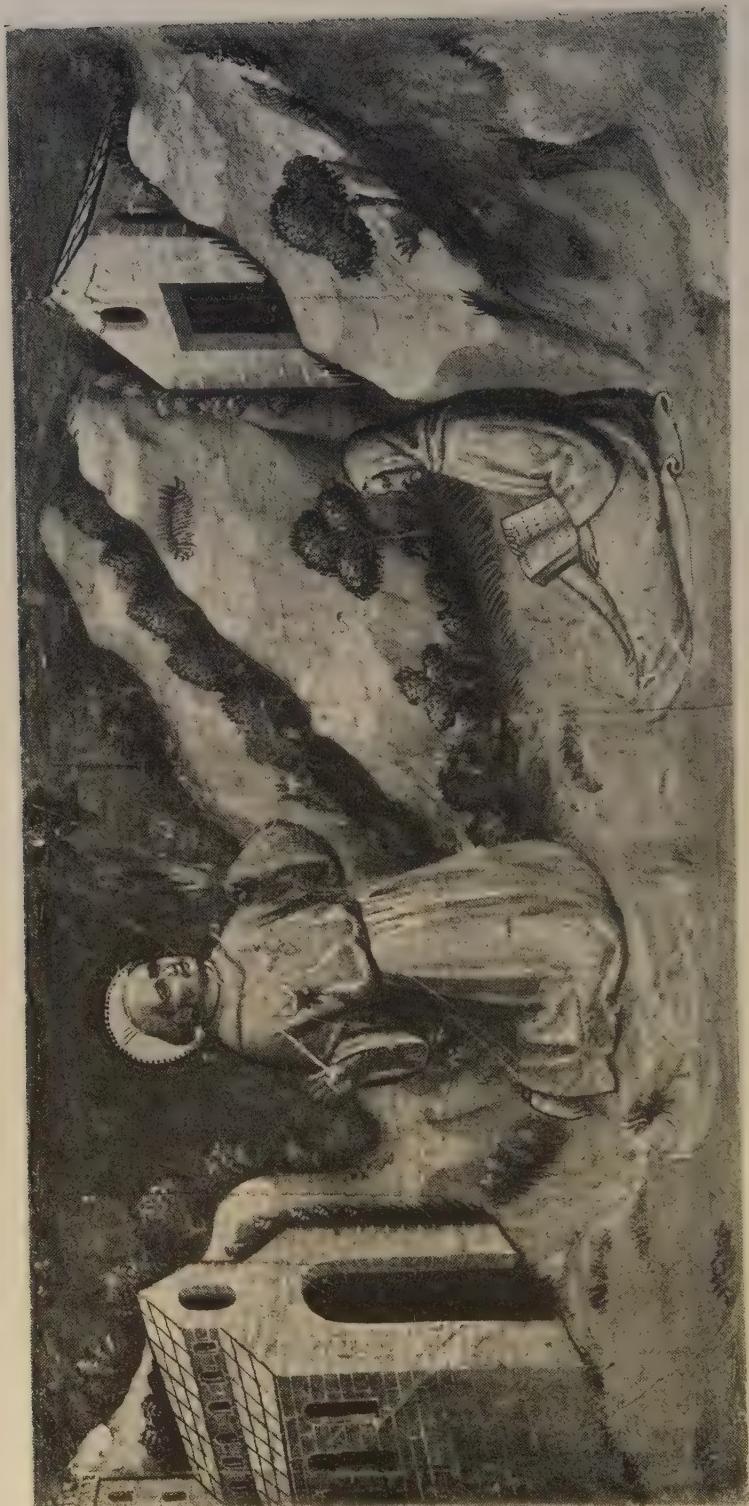
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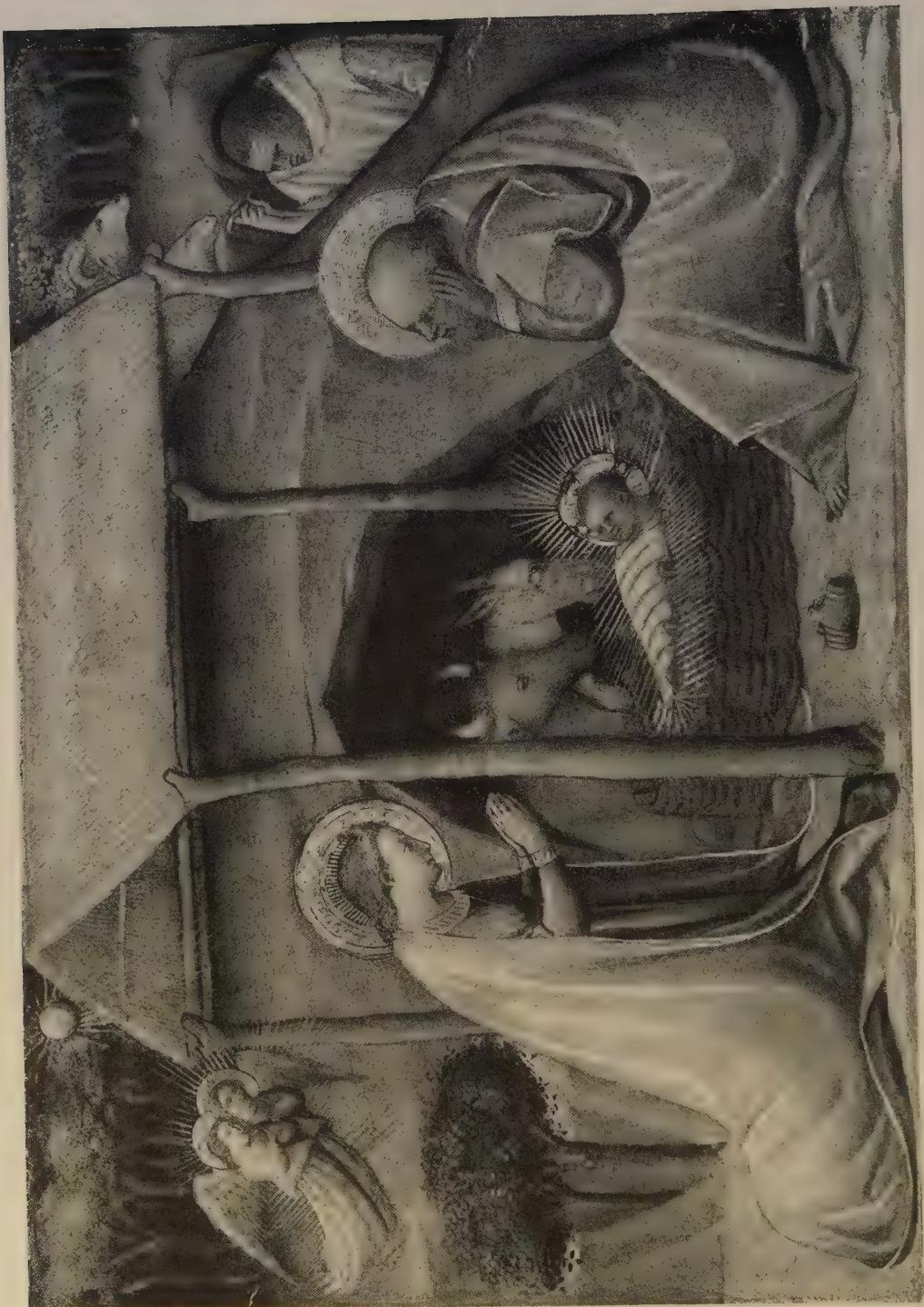




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133 UMBRIAN ABOUT, 1500

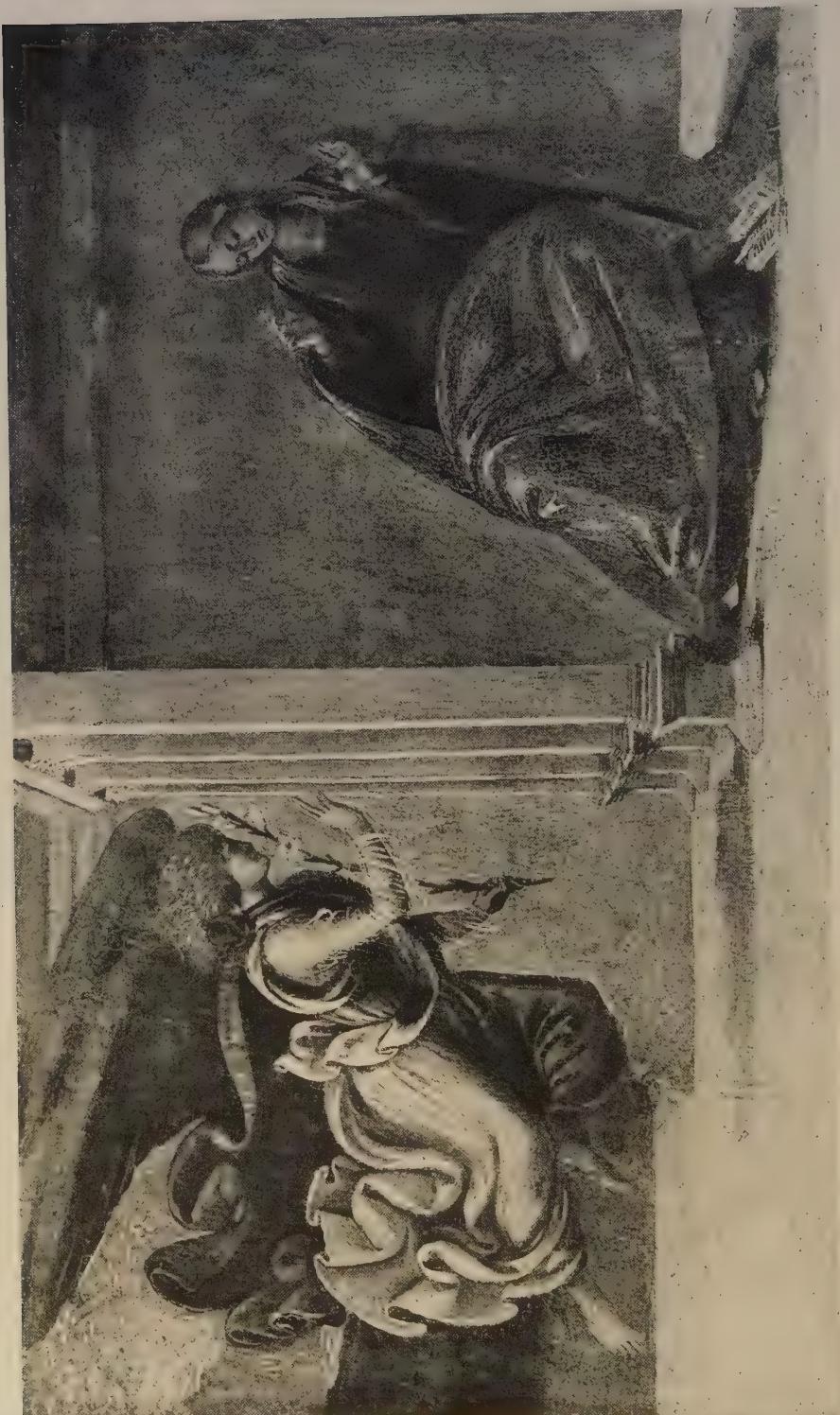
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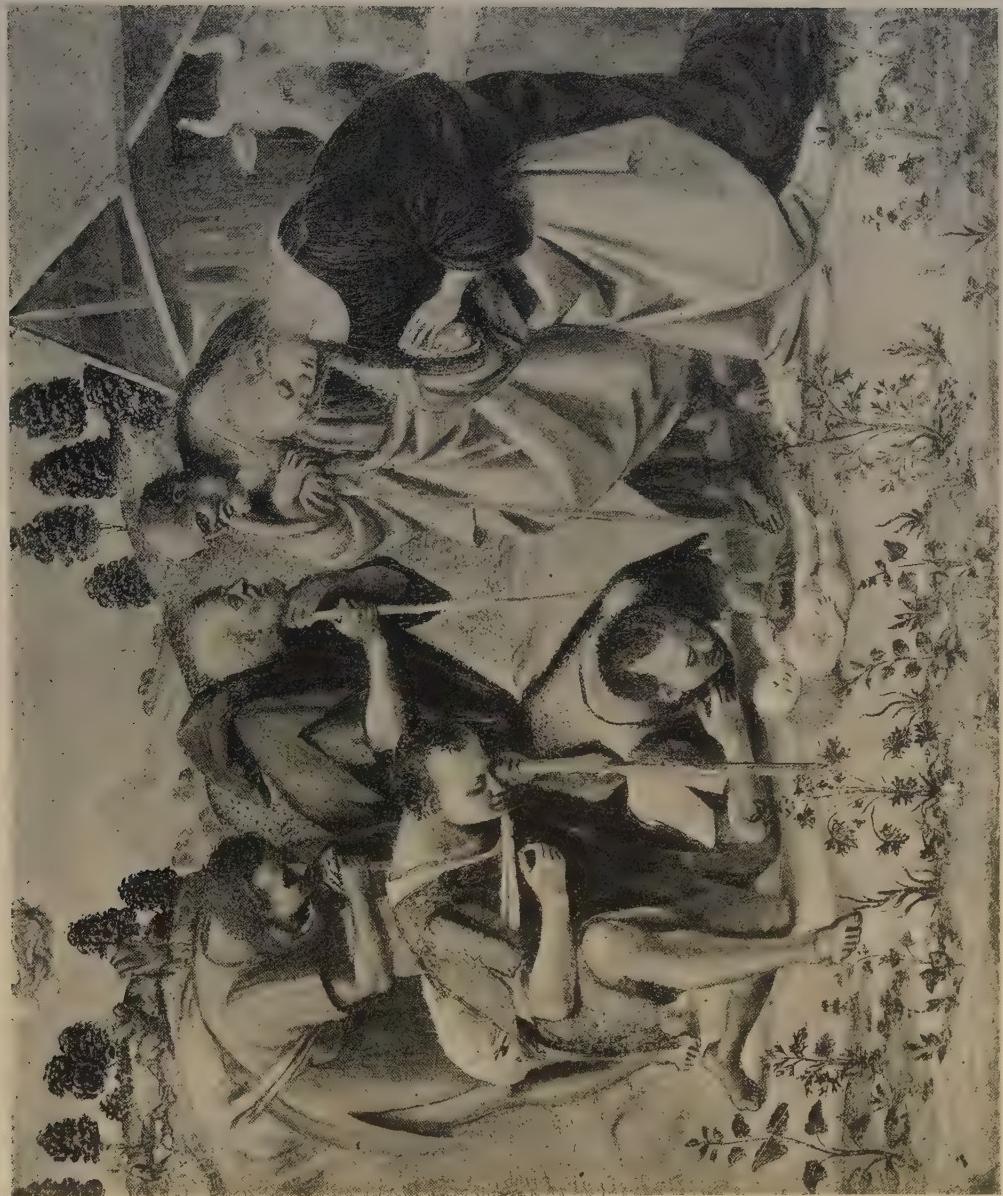


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136 LUCA SIGNORELLI



137 LUCA SIGNORELLI





138 LUCA SIGNORELLI



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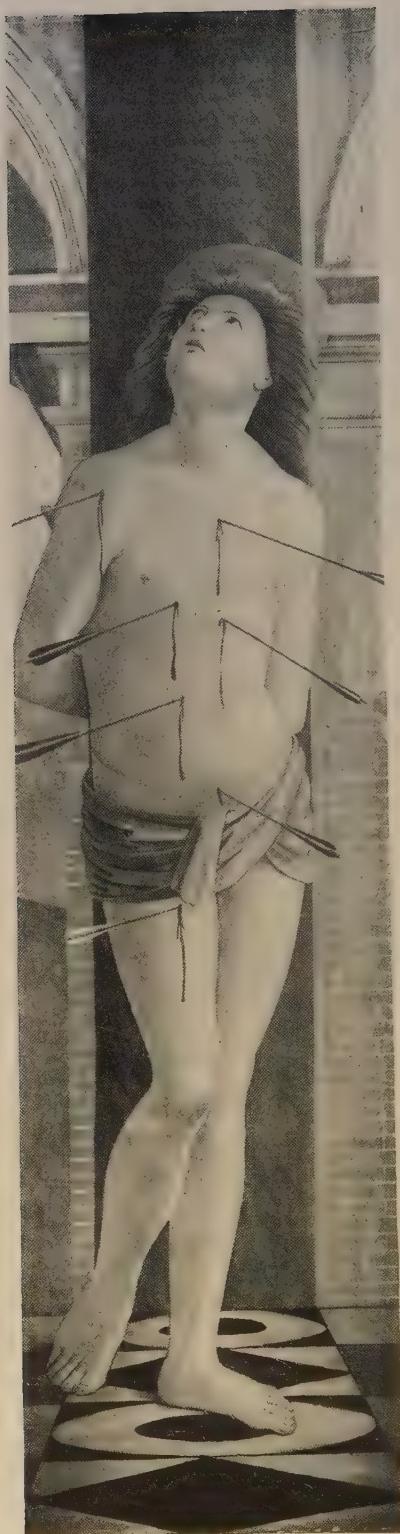
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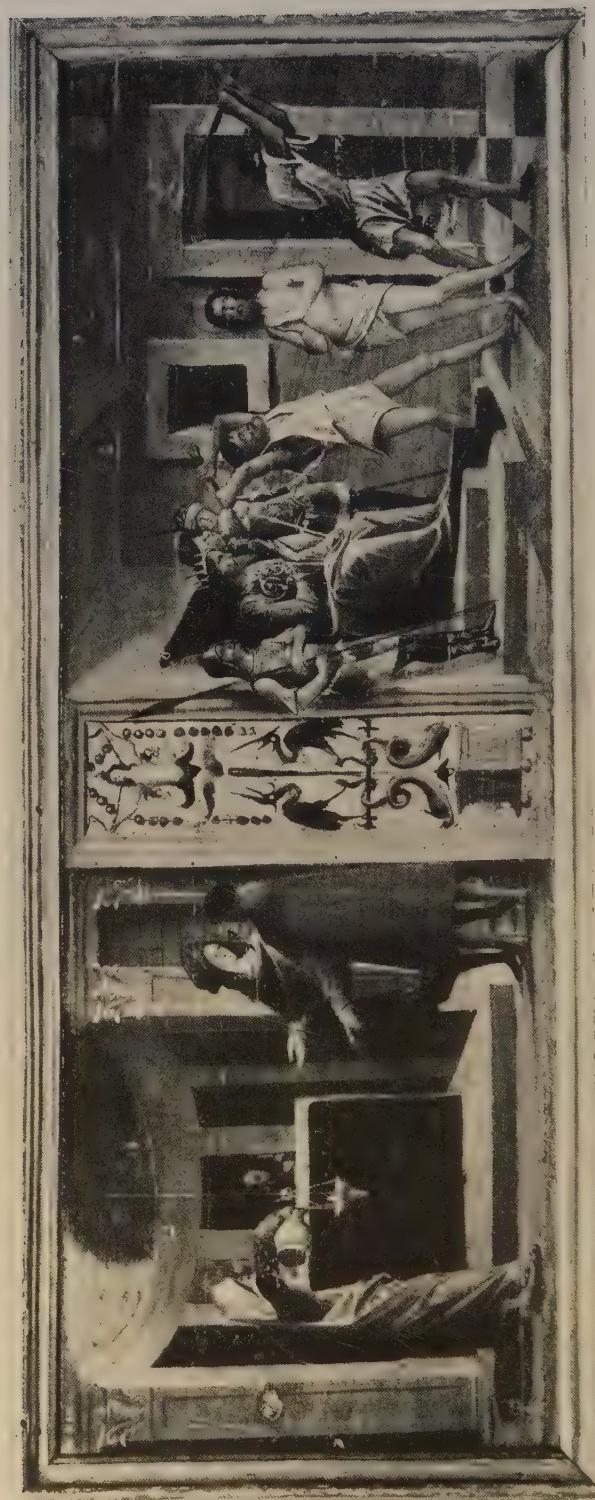


148 SCHOOL OF COTIGNOLA



149 GIROLAMO MARCHESI OF COTIGNOLA

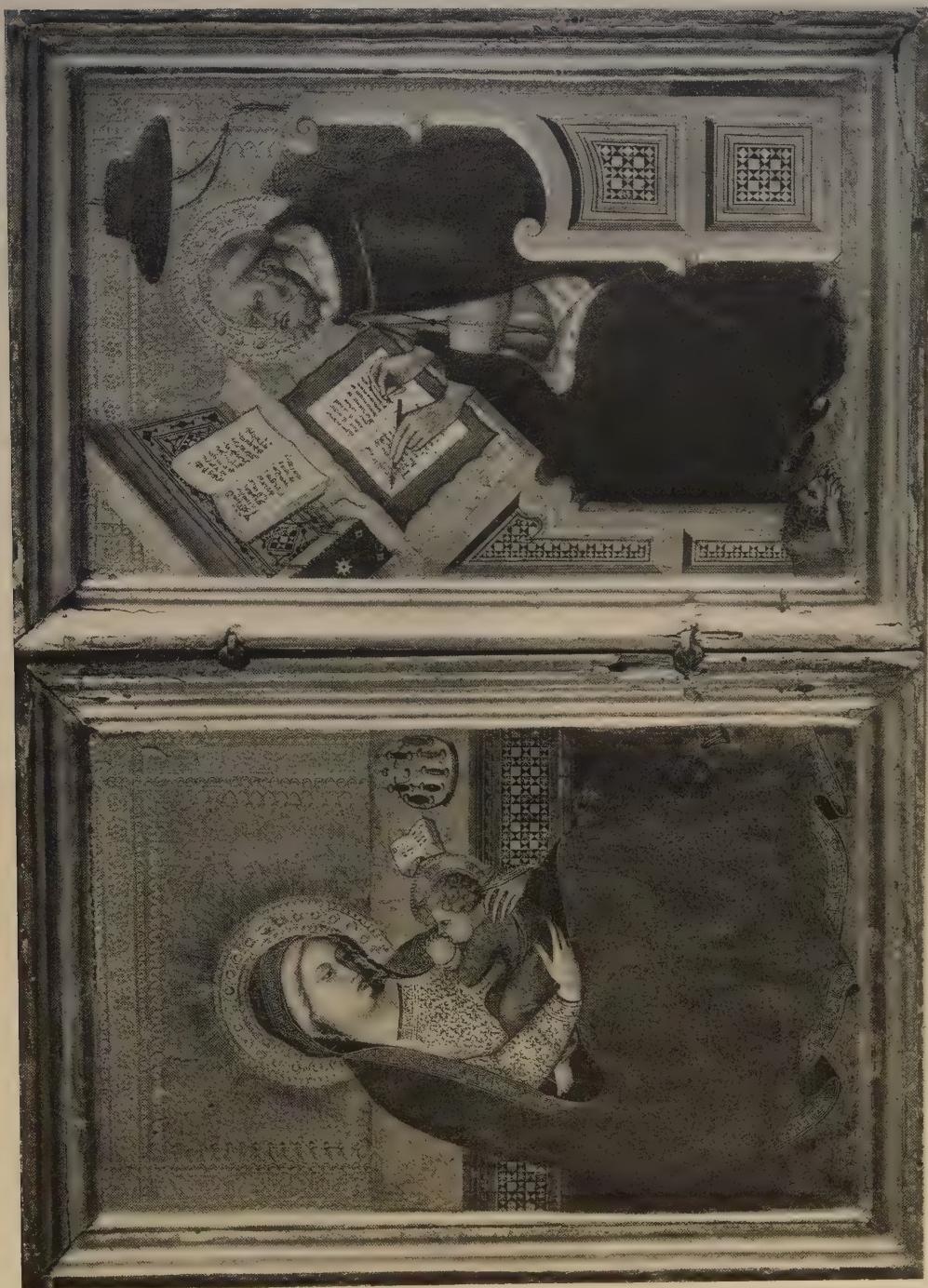
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163 SCHOOL OF GENTILE BELLINI



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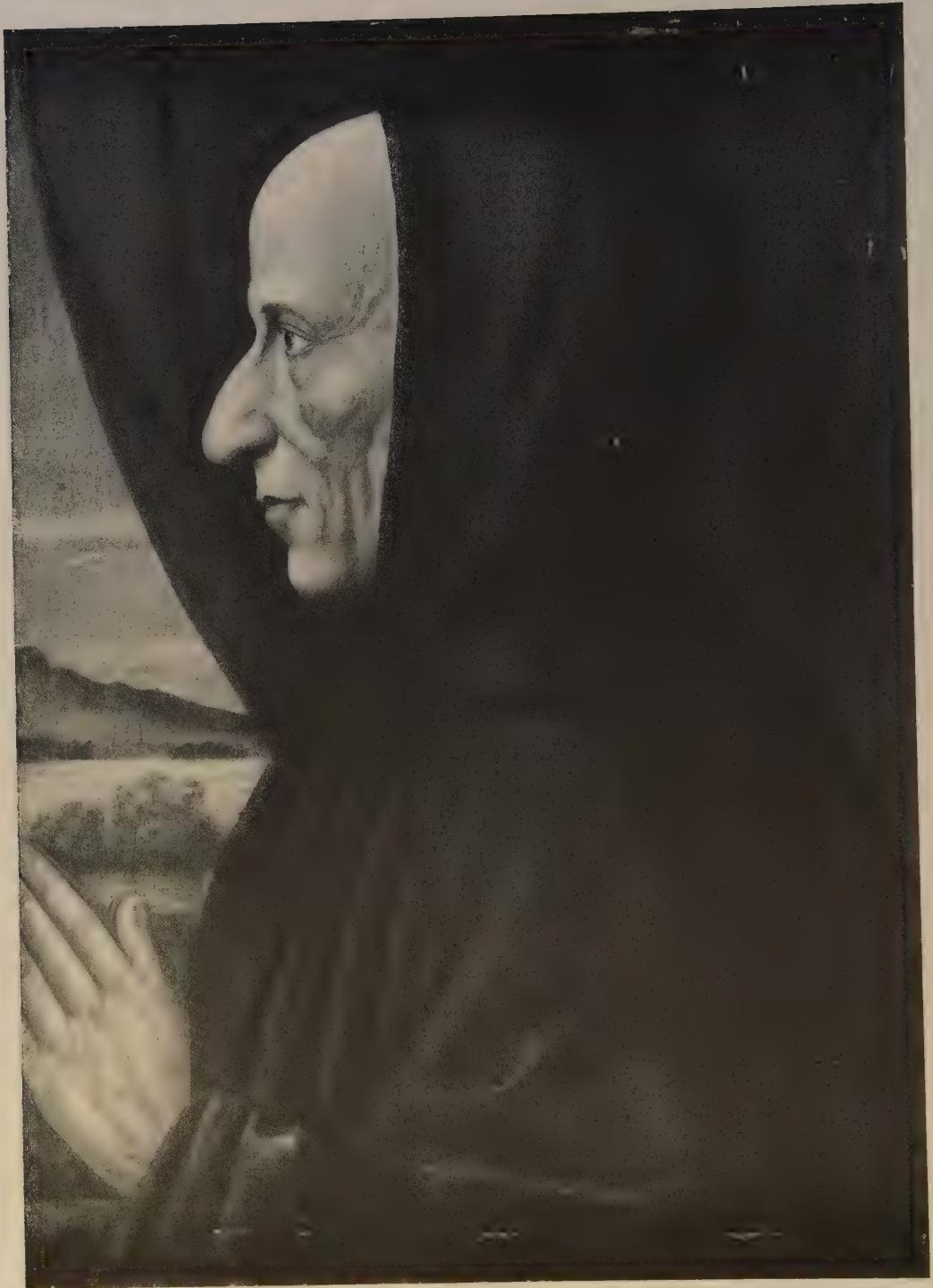
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168 BARTOLOMMEO MONTAGNA



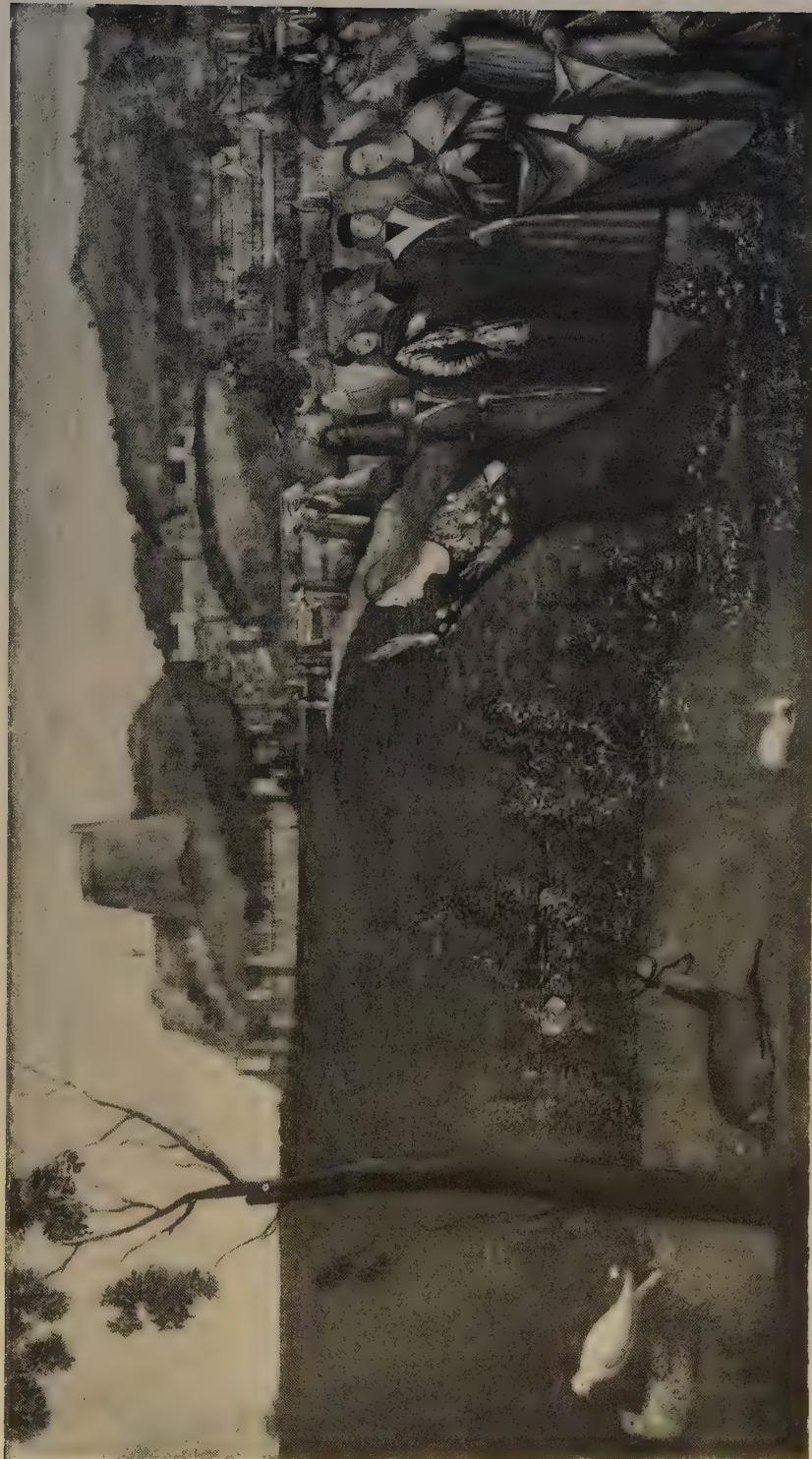
169 BARTOLOMMEO MONTAGNA



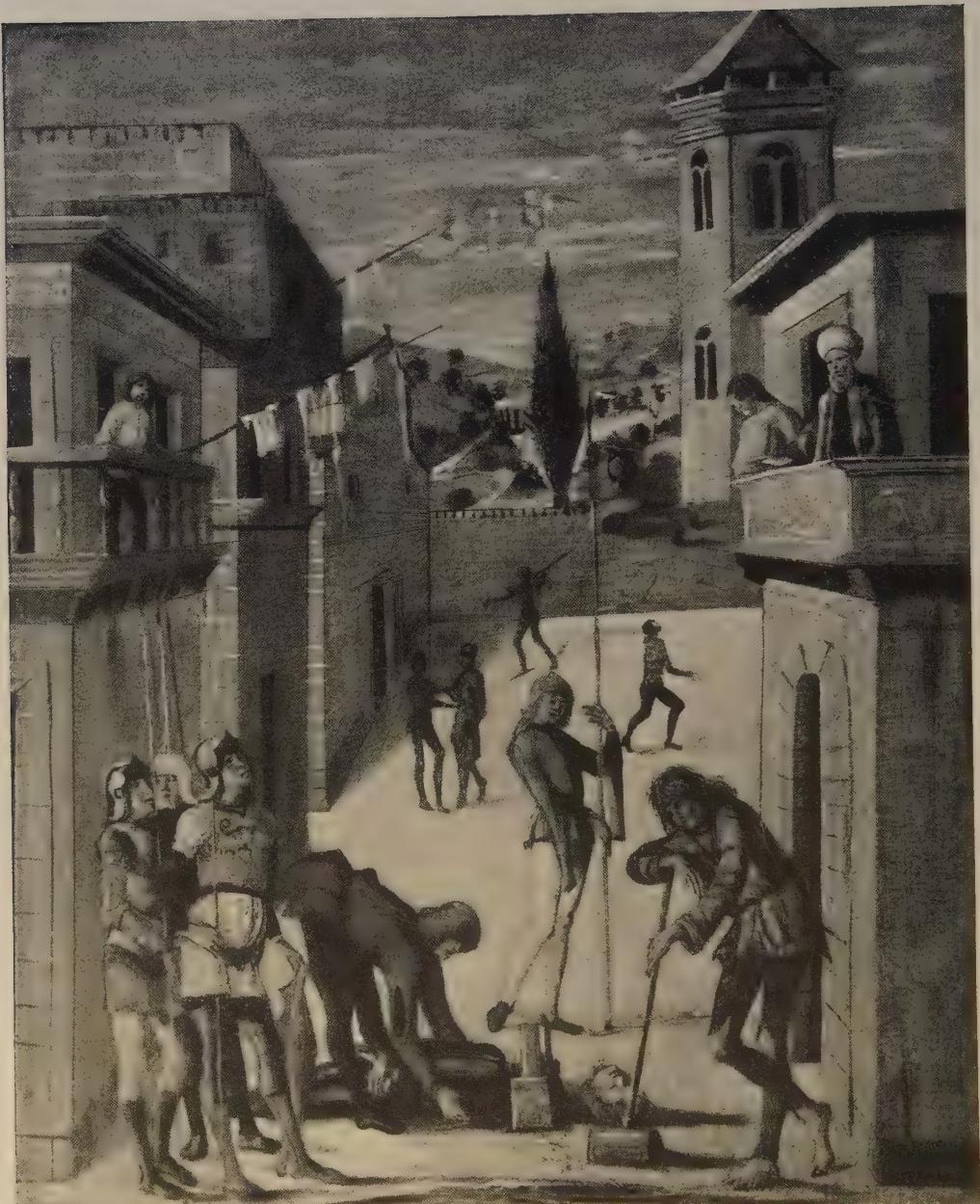
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172 FRANCESCO BONSIGNORI



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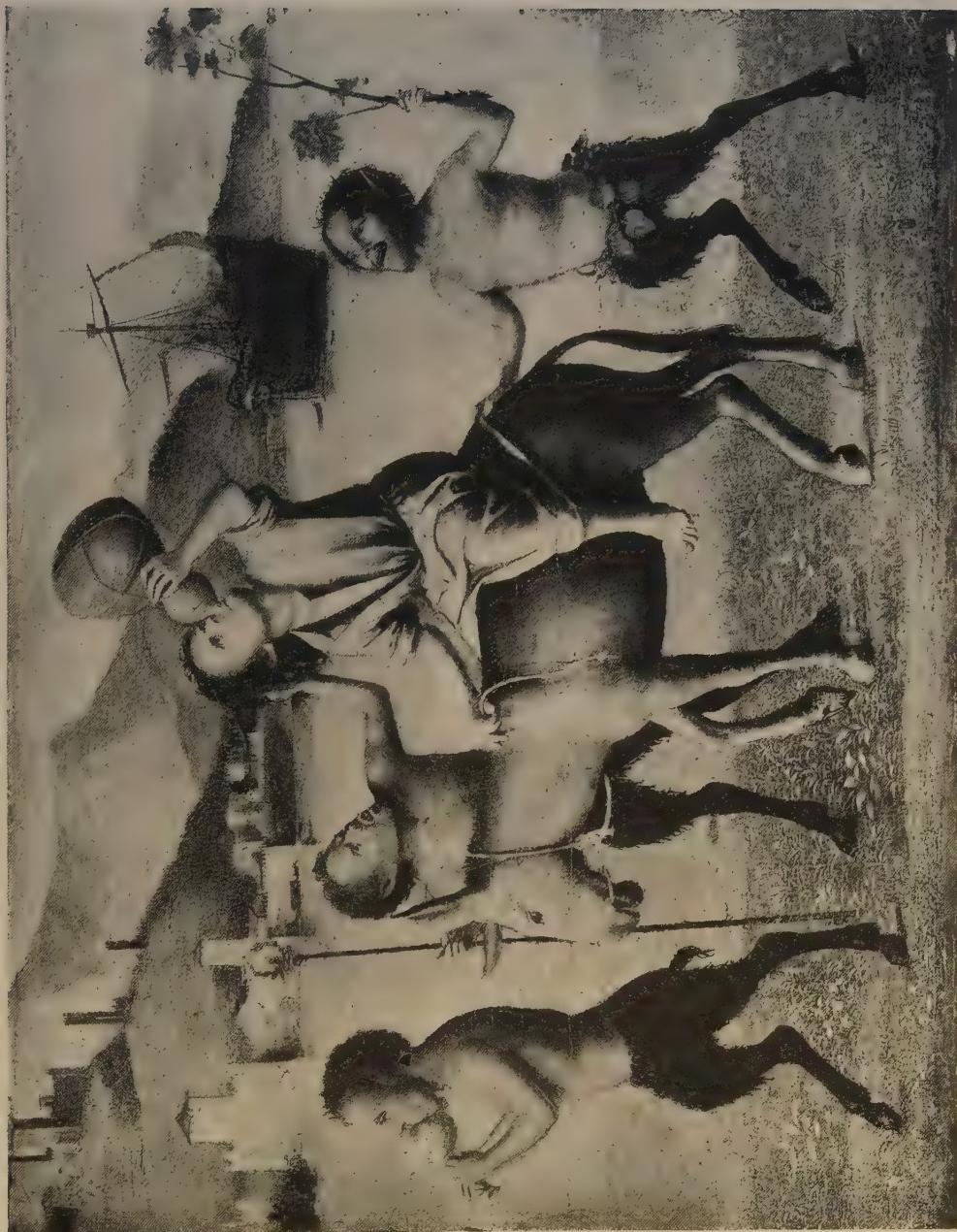


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176 CIMA DA CONEGLIANO

177 CIMA DA CONEGLIANO



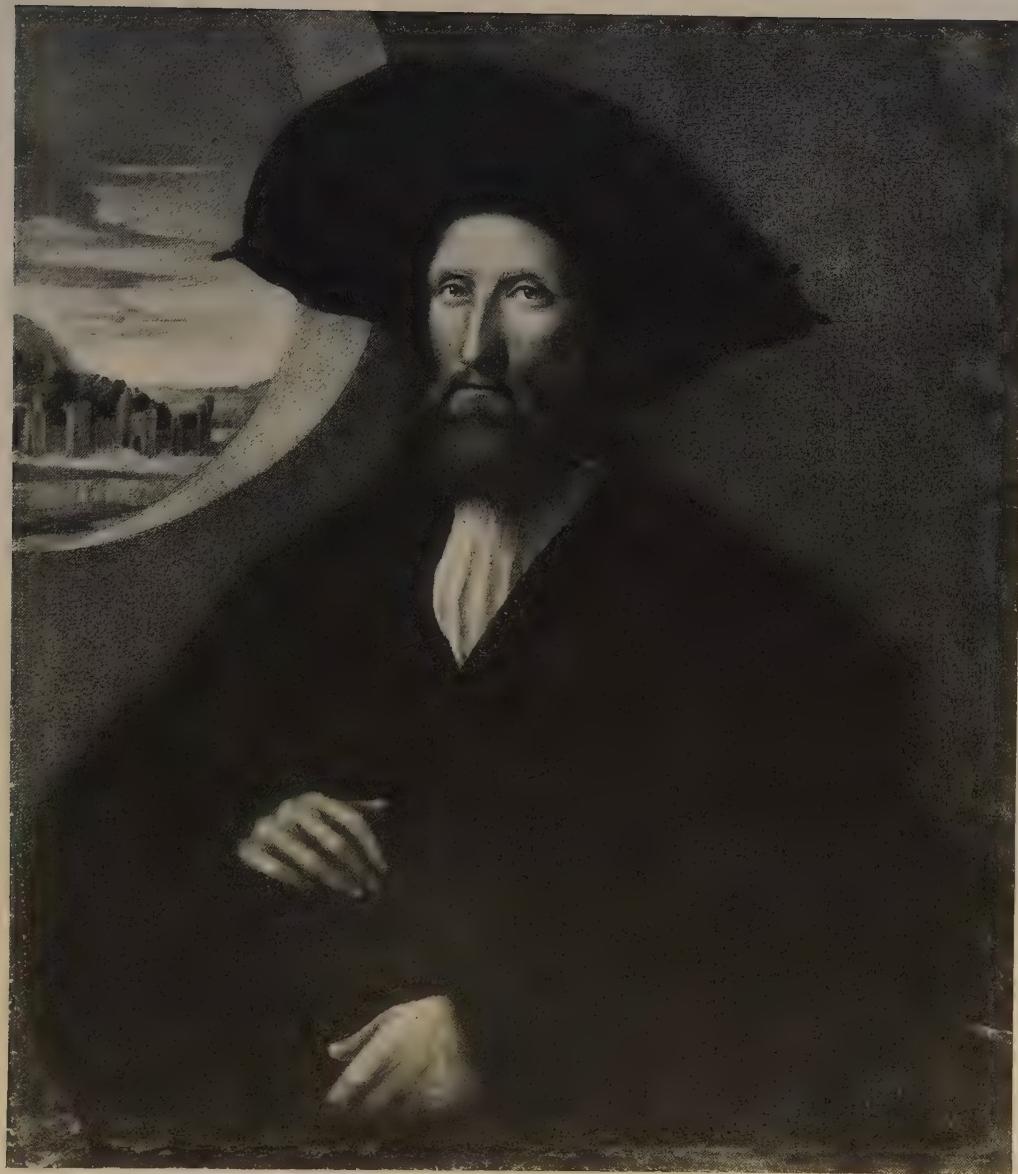


178 CIMA DA CONEGLIANO

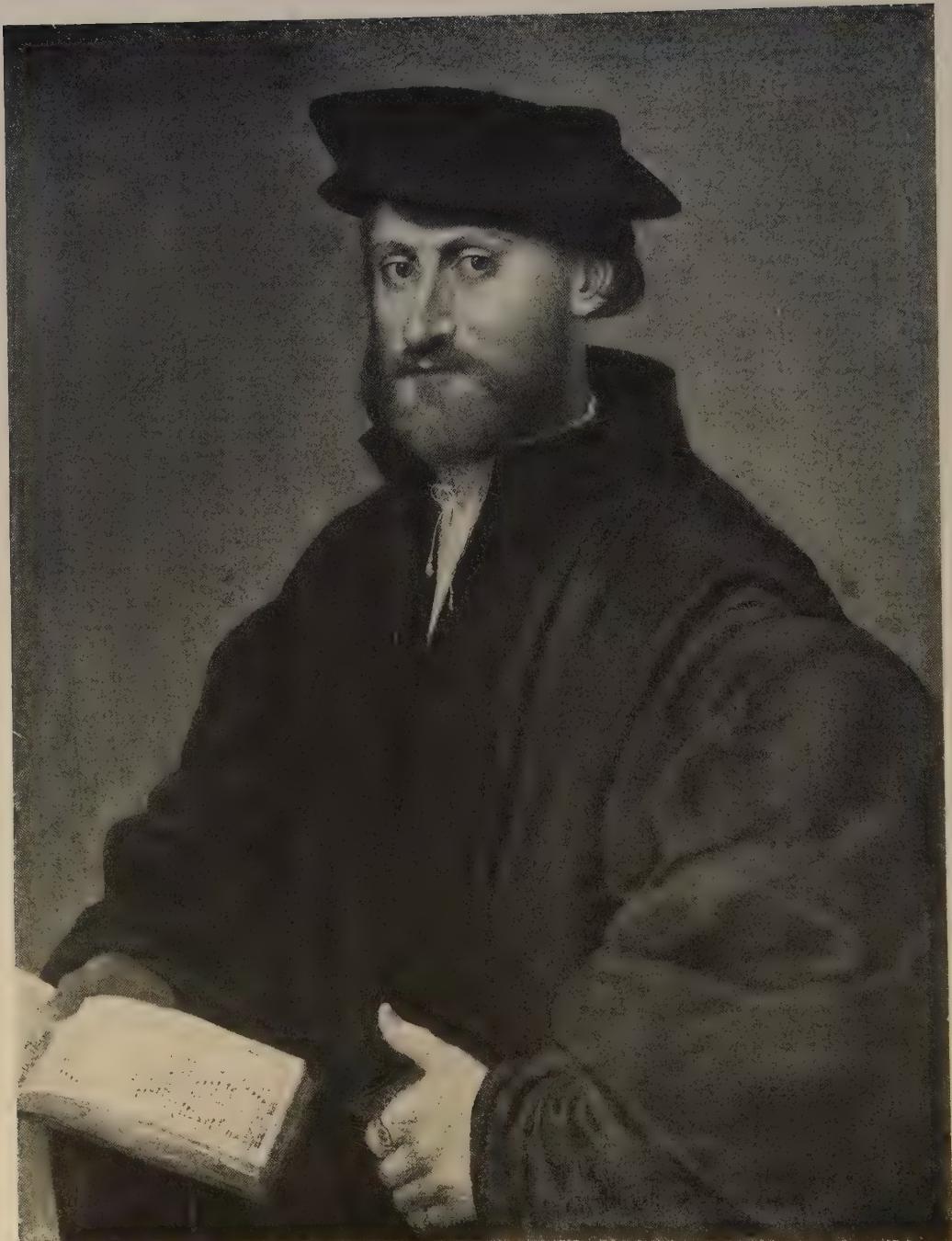


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181 MARCO BASAITI



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186 PALMA VECCHIO





188 PALMA VECCHIO



189 SCHOOL OF PALMA VECCHIO



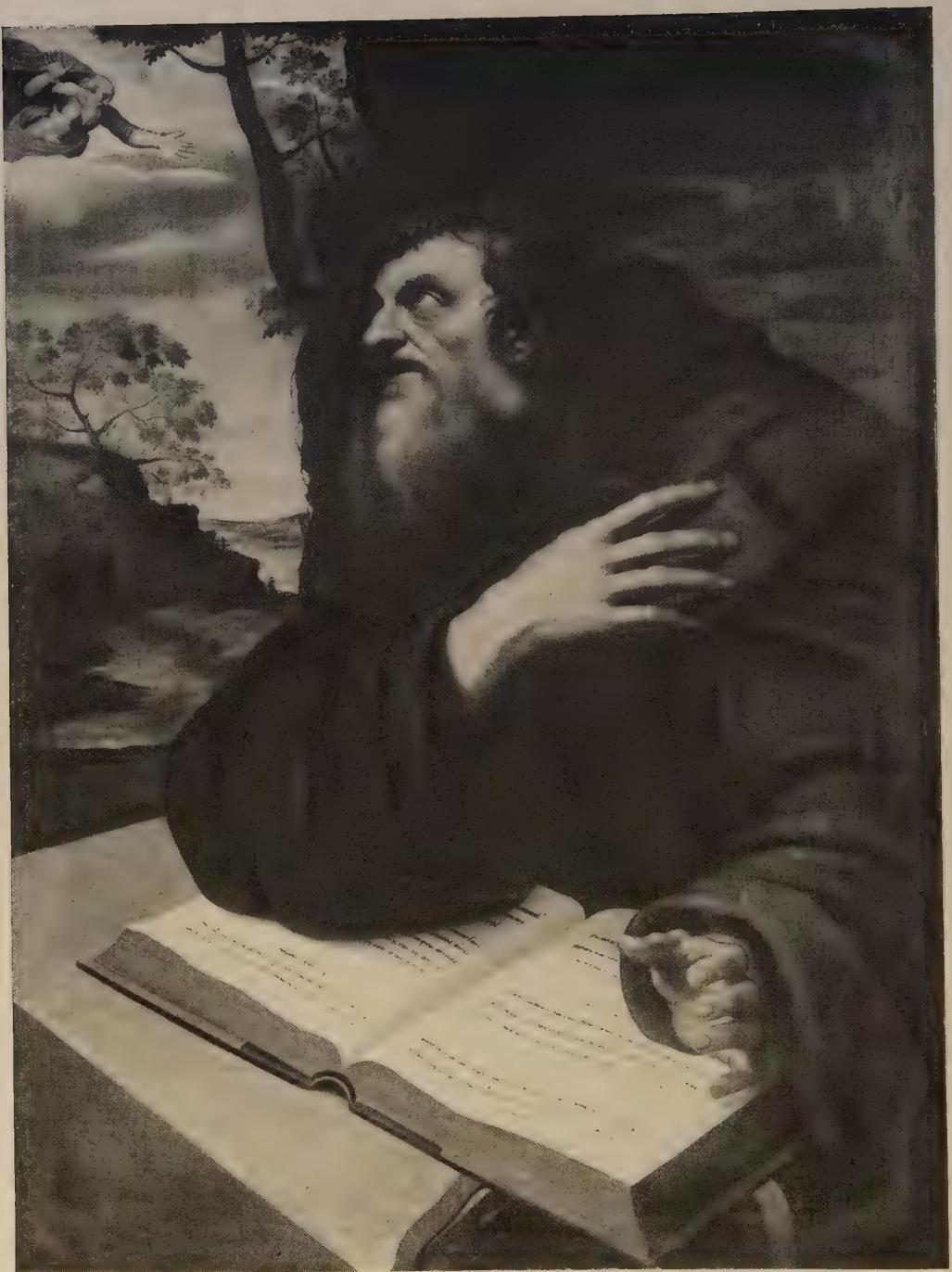
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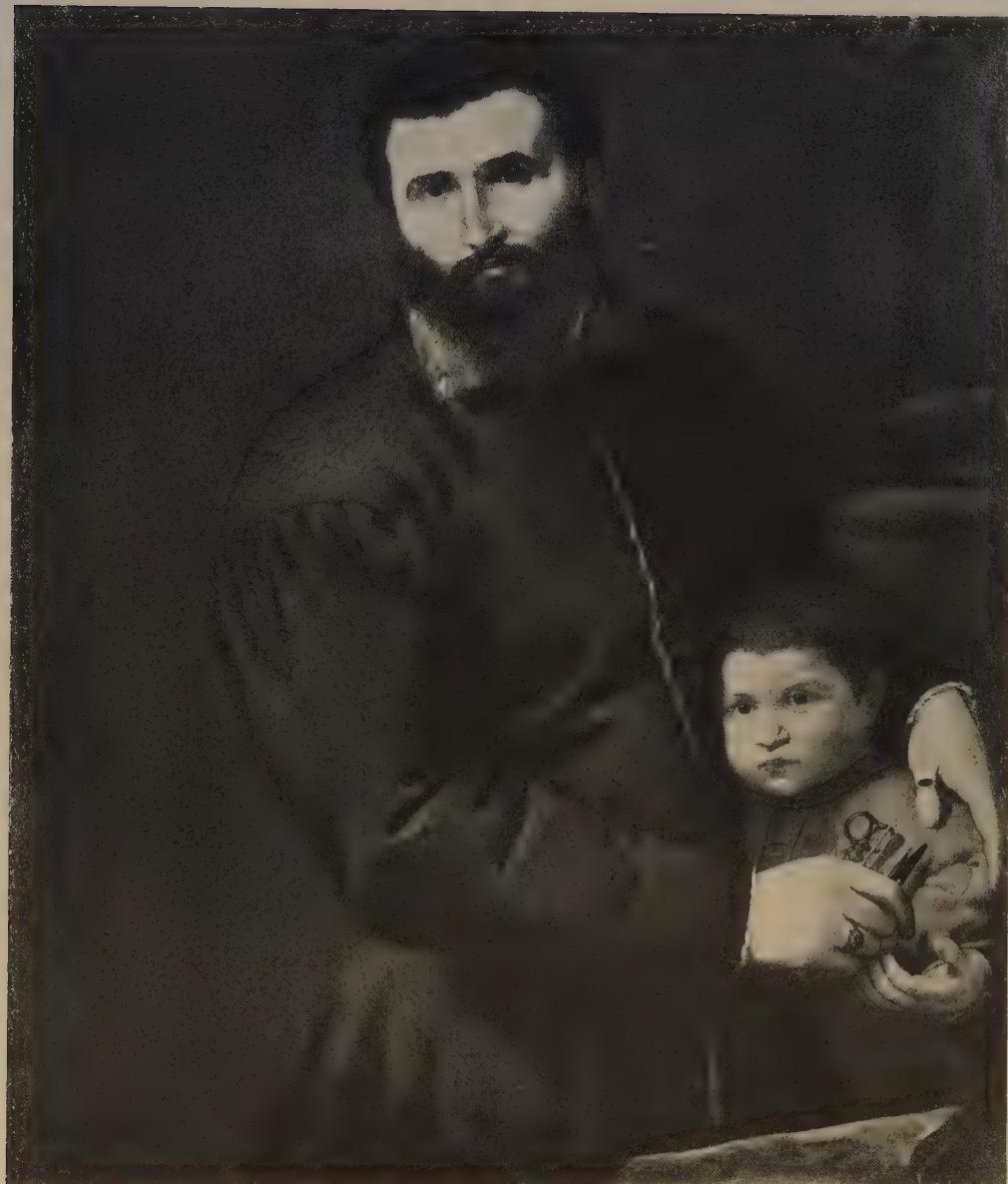
193 SEBASTIANO DEL PIOMBO



194 LORENZO LOTTO



195 LORENZO LOTTO



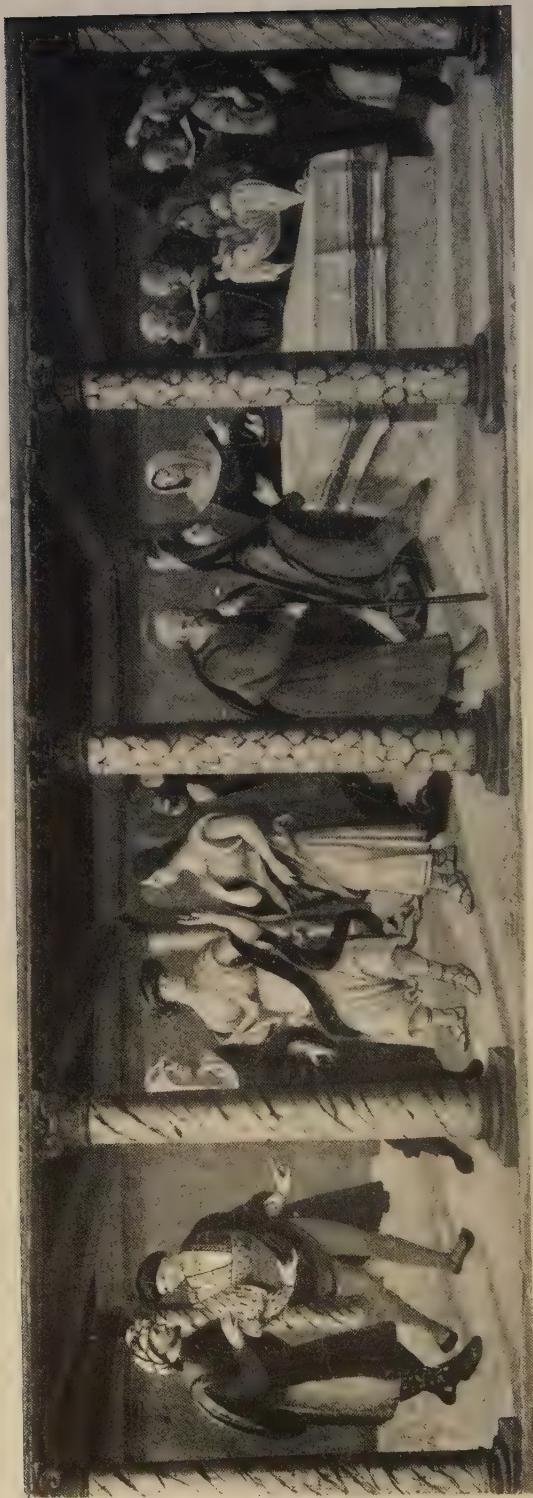
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197 VENETIAN, ABOUT 1530





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201 SCHOOL OF THE MARCHES





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207 PARIS BORDONE



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SCHOOLS OF
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213 CONTEMPORARY COPY OF MANTEGNA





214 UNKNOWN FOLLOWER OF MANTEGNA



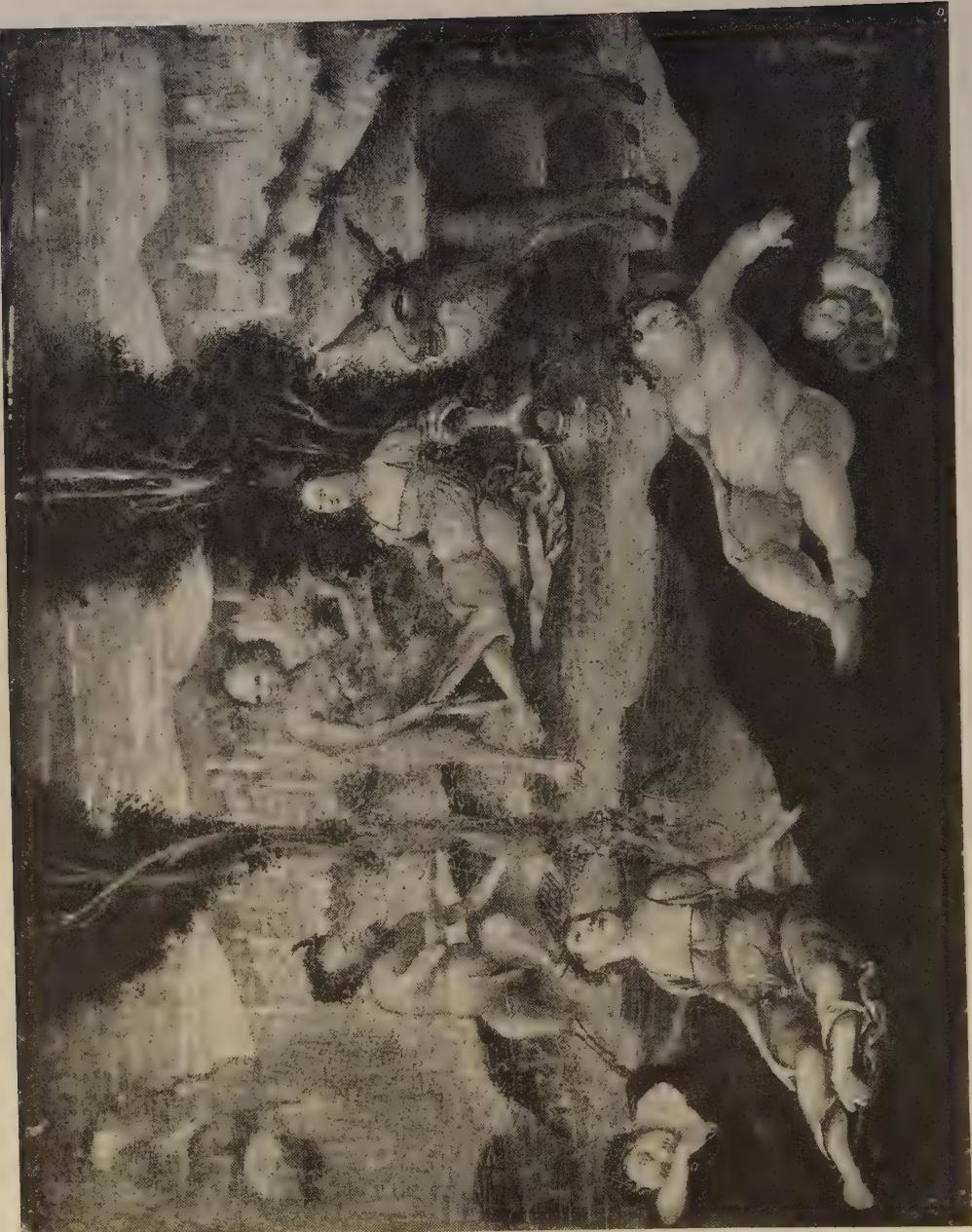
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223 FRANCESCO CAROTO

224 VERONESE, ABOUT 1540







226 BRUSASORCI (?)



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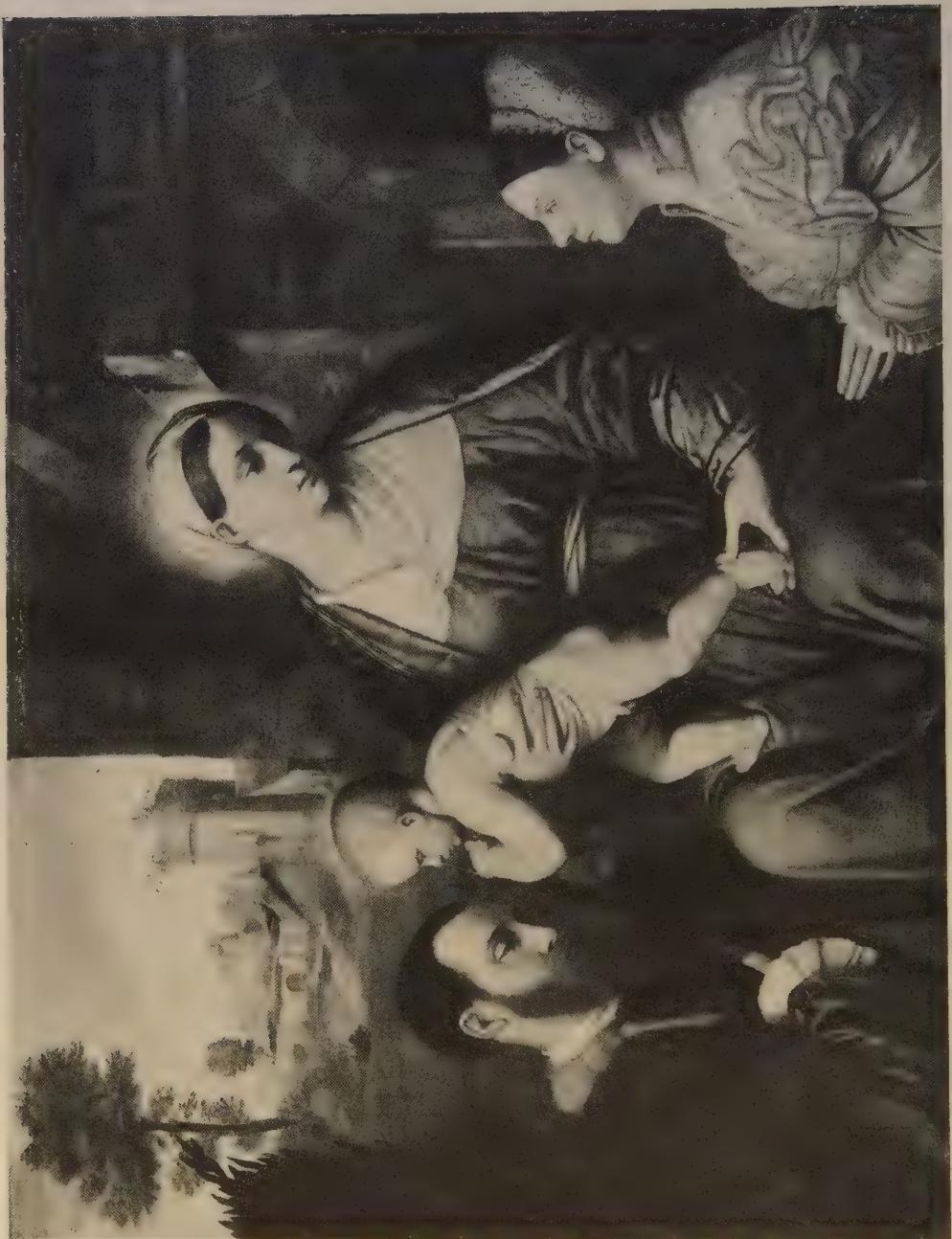
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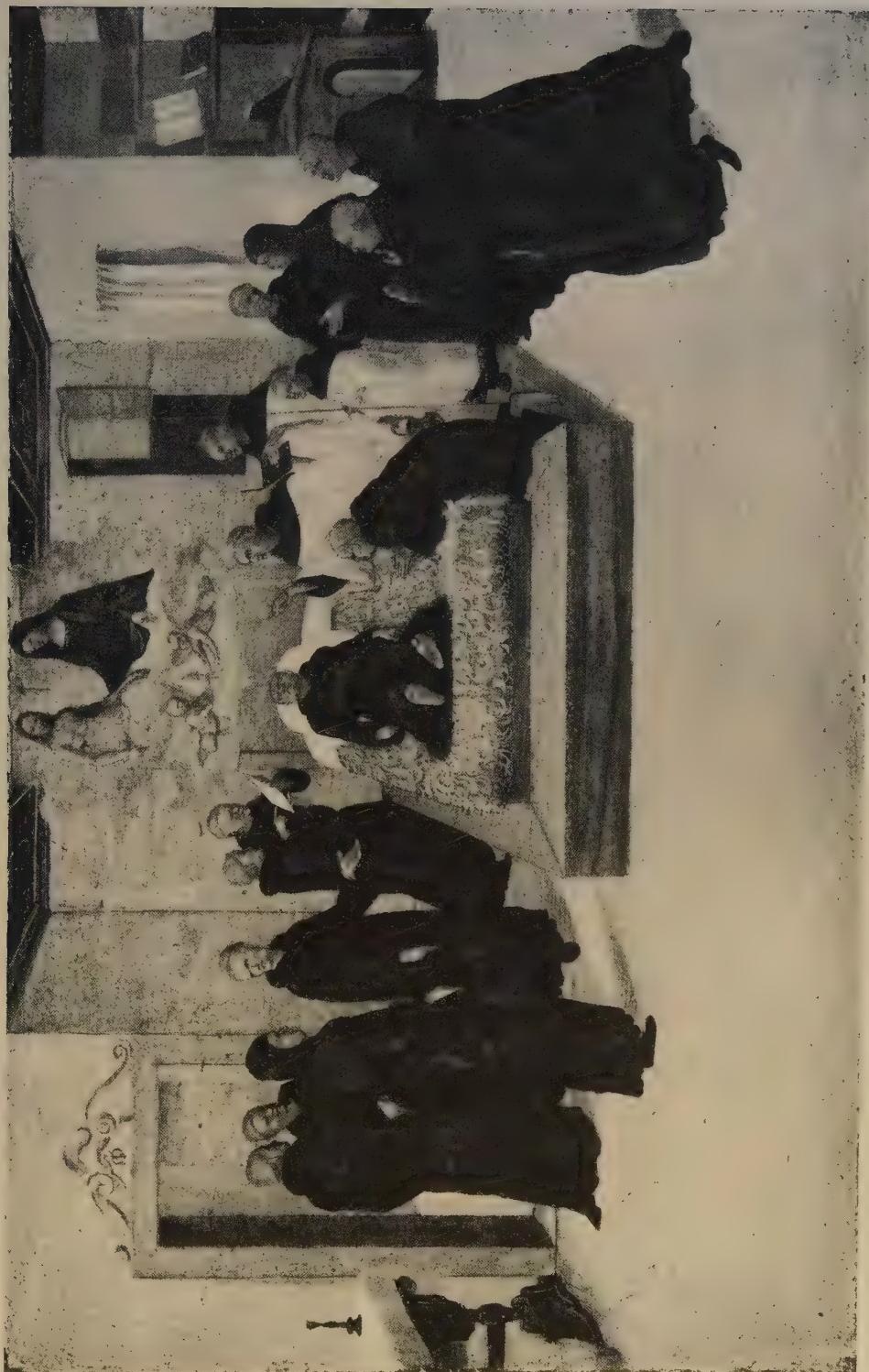
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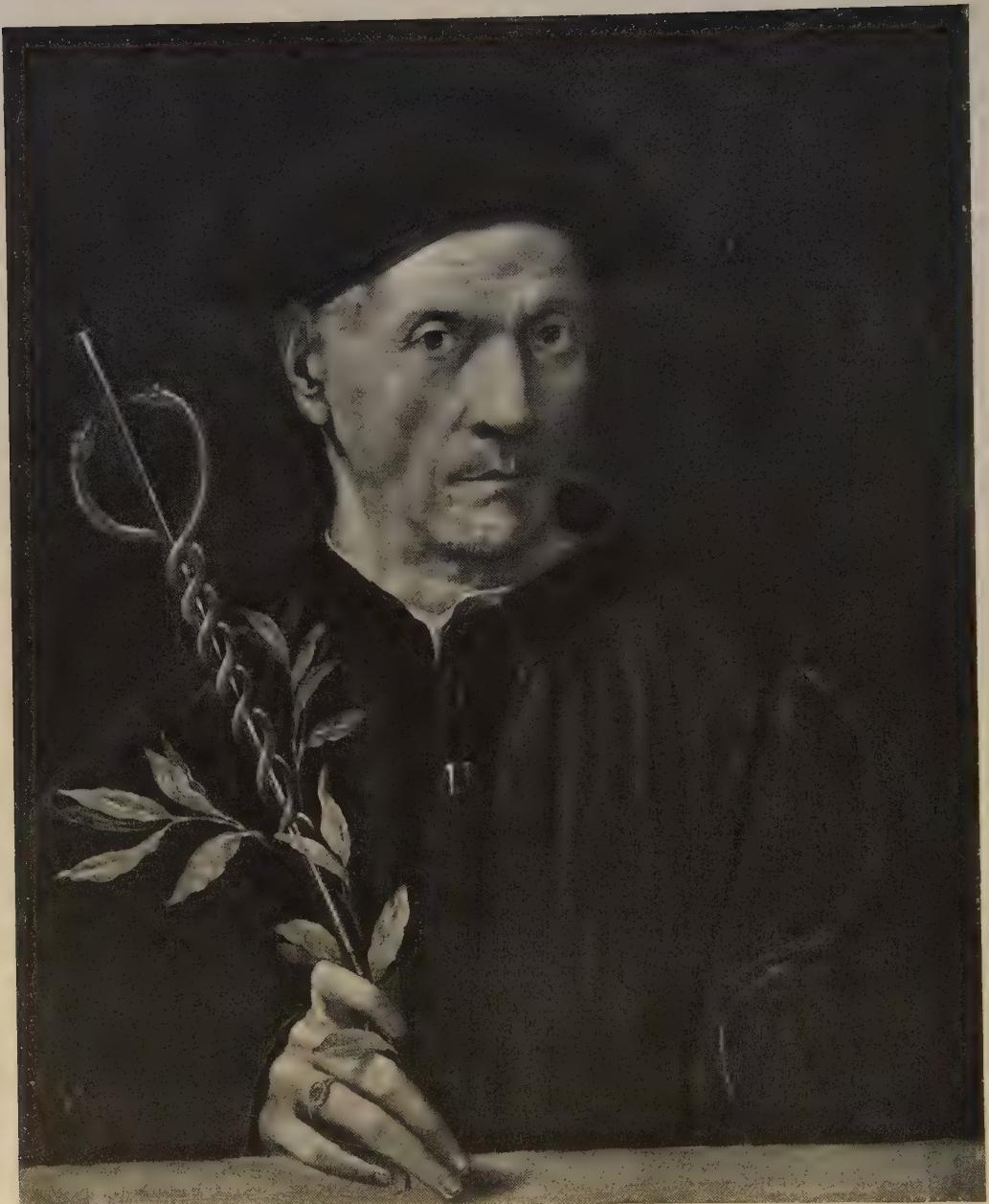


247 AMICO ASPERTINI





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253 FOLLOWING OF DOSSO DOSSI

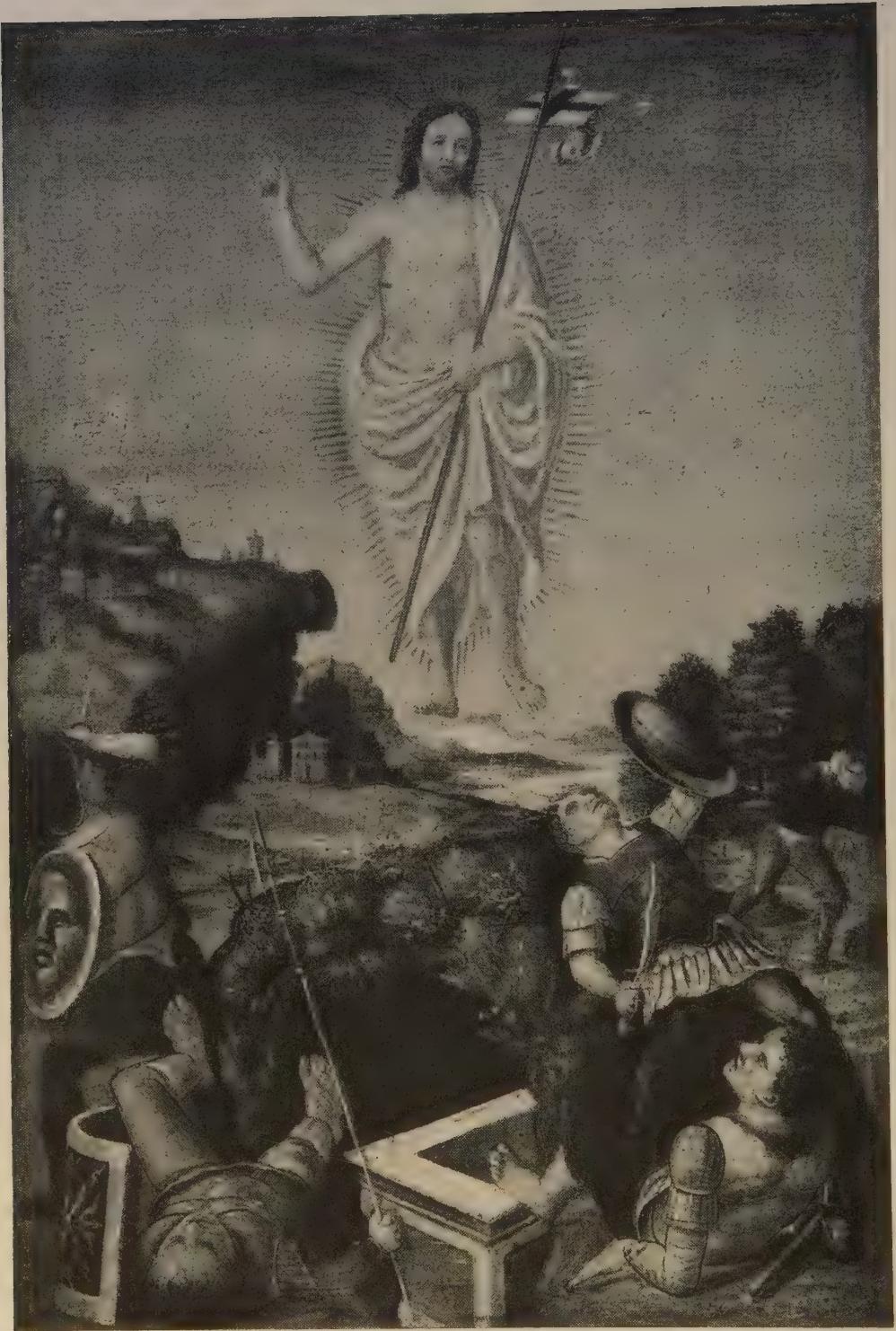


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257 VINCENZO FOPPA

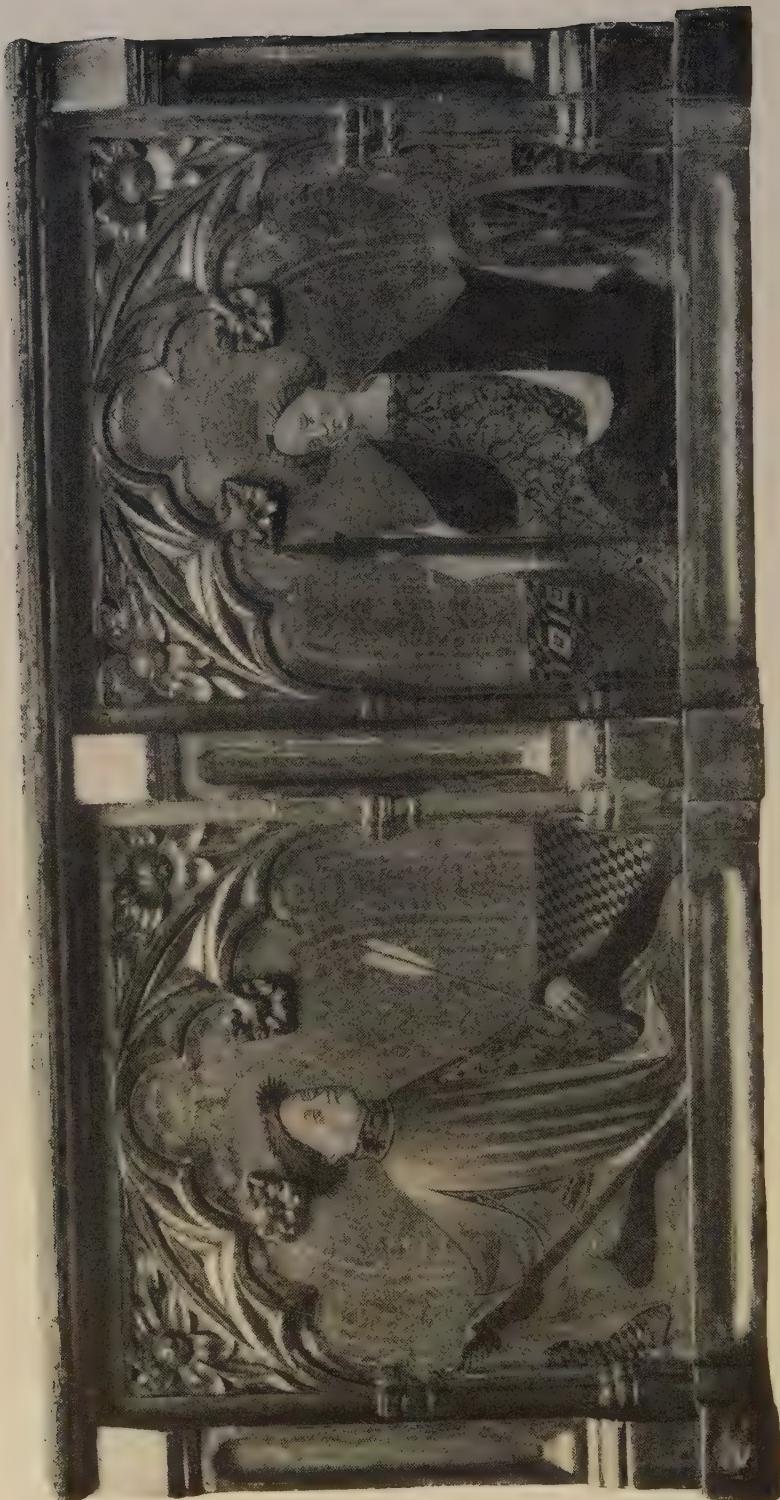


258 SCHOOL OF FOPPA

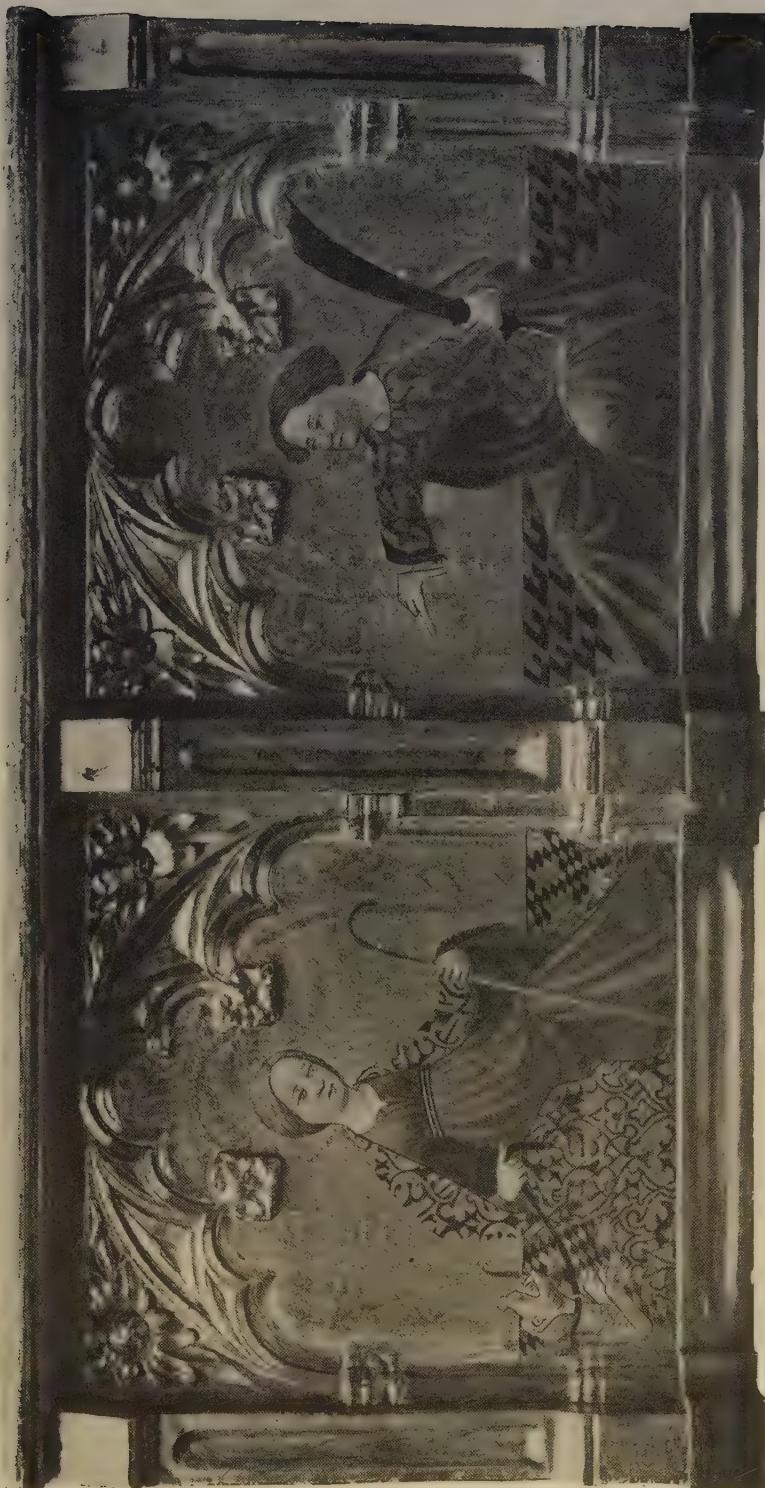


259 AMBROGIO BORGOGNONE

260 SOUTH EASTERN PIEDMONTES, TOWARD 1475



261 SOUTH EASTERN PIEDMONTSE, TOWARD 1475





262 GIOVANNI MASSONE



263 MILANESE, ABOUT 1500



264 AMBROGIO DA PREDIS



265 AMBROGIO DA PREDIS (?)





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270 BERNARDINO DE' CONTI



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273 ANDREA SOLARIO

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274 ANDREA SOLARIO



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278 SODOMA

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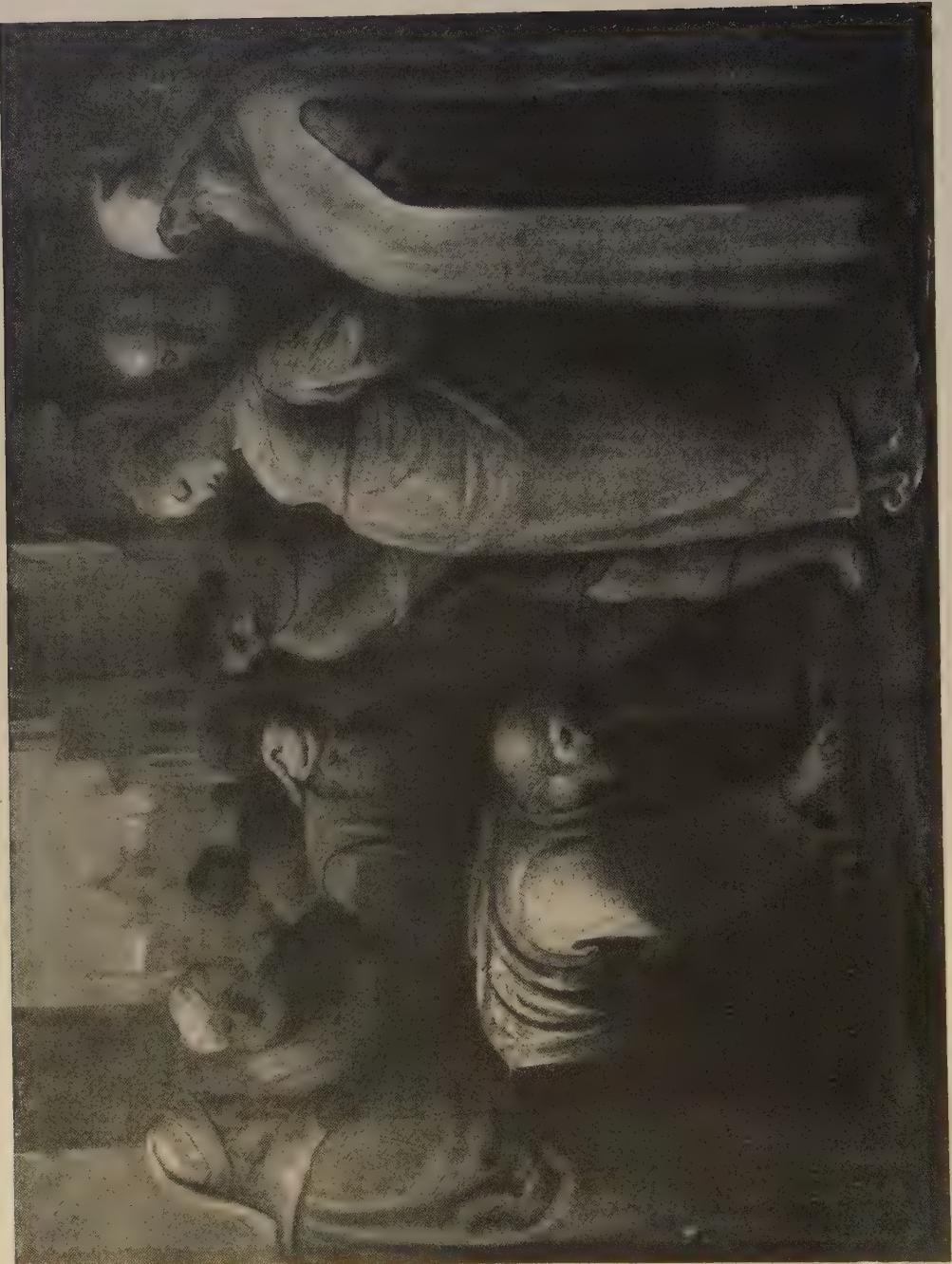
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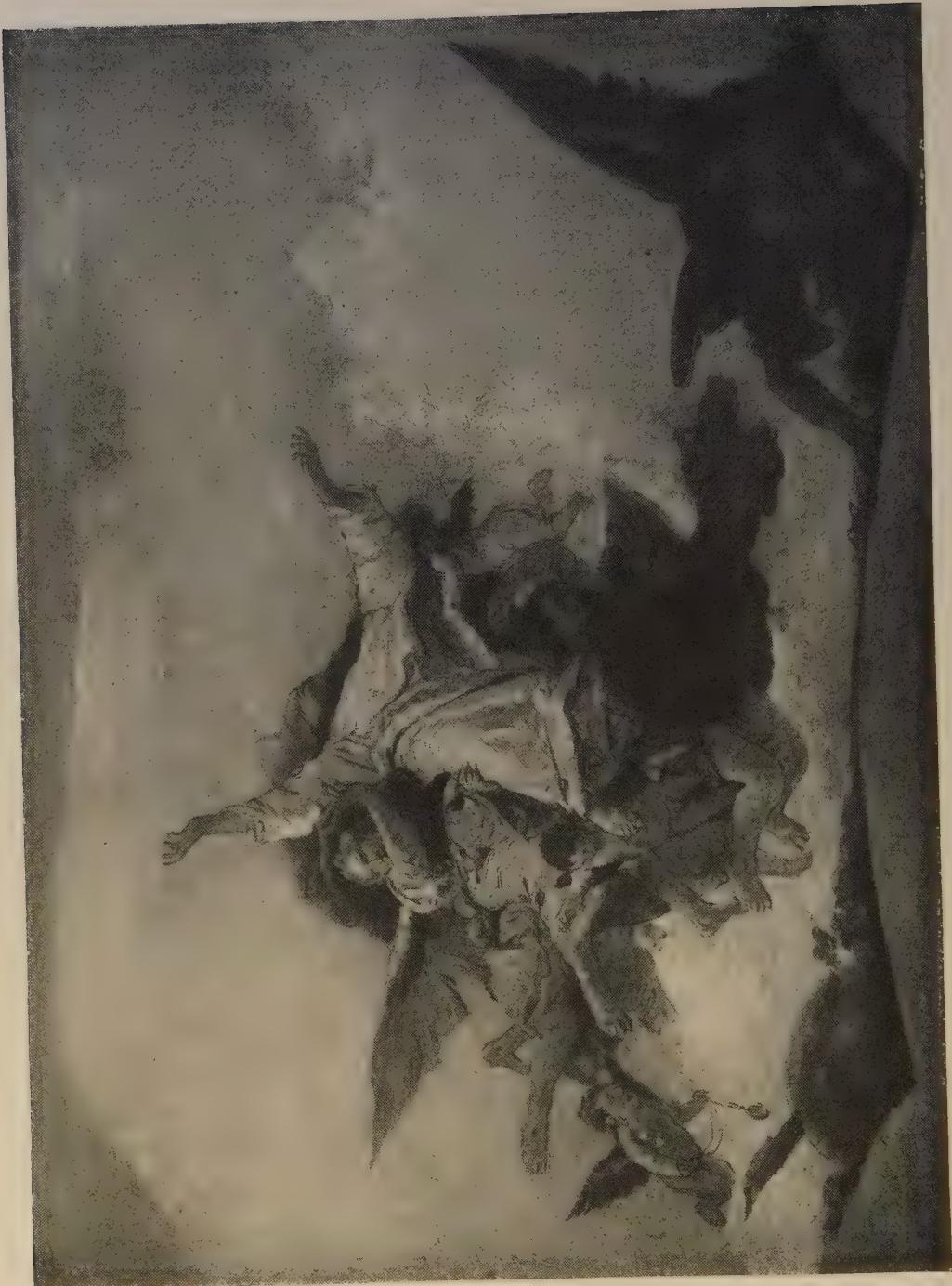
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EIGHTEENTH CENTURY
VENETIAN SCHOOL



285 GIOVANNI BATTISTA PITTONI





287 GIOVANNI BATTISTA TIEPOLO



290 FORTUNATO PASQUETTI



291 VENETIAN, FIRST HALF OF EIGHTEENTH CENTURY



